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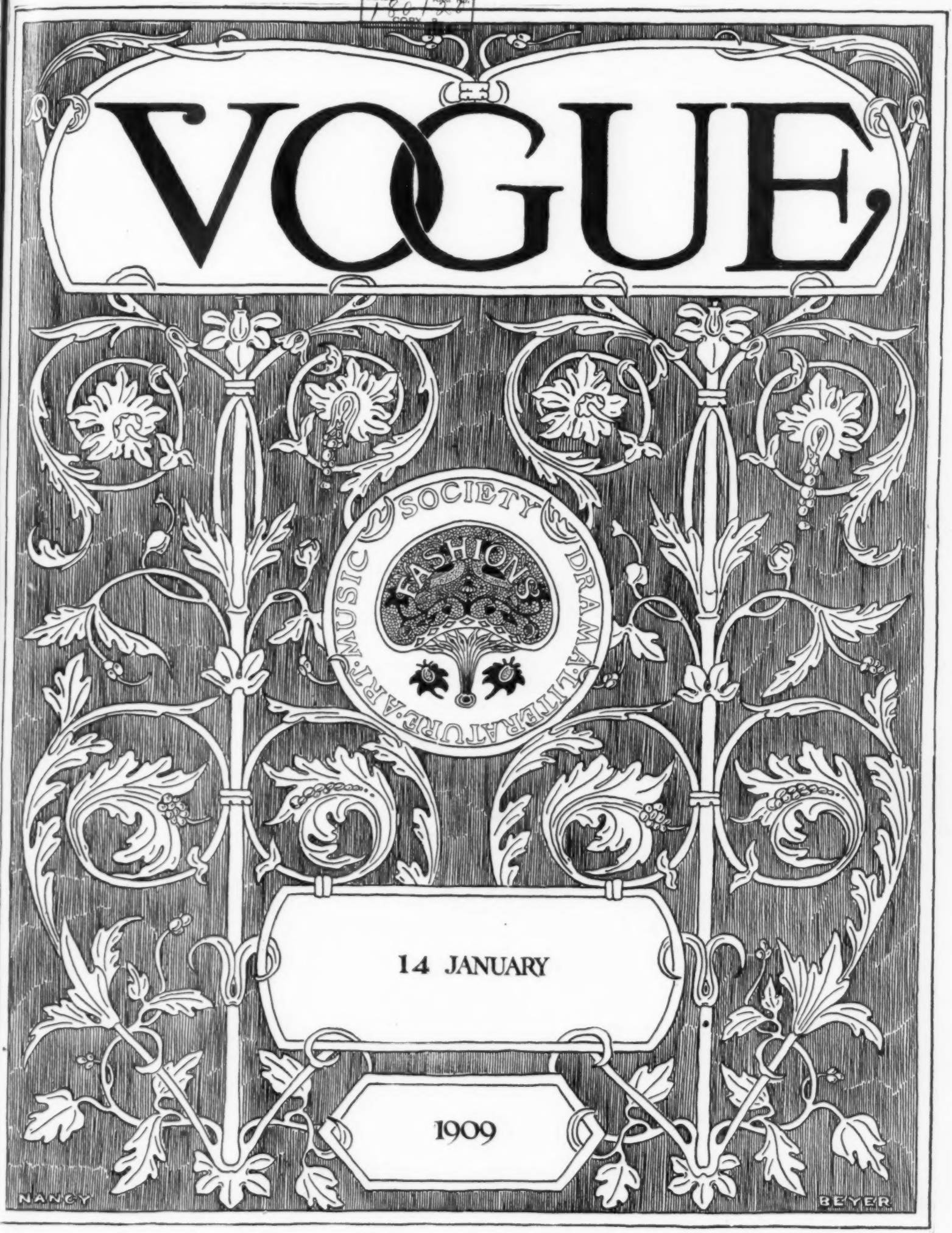

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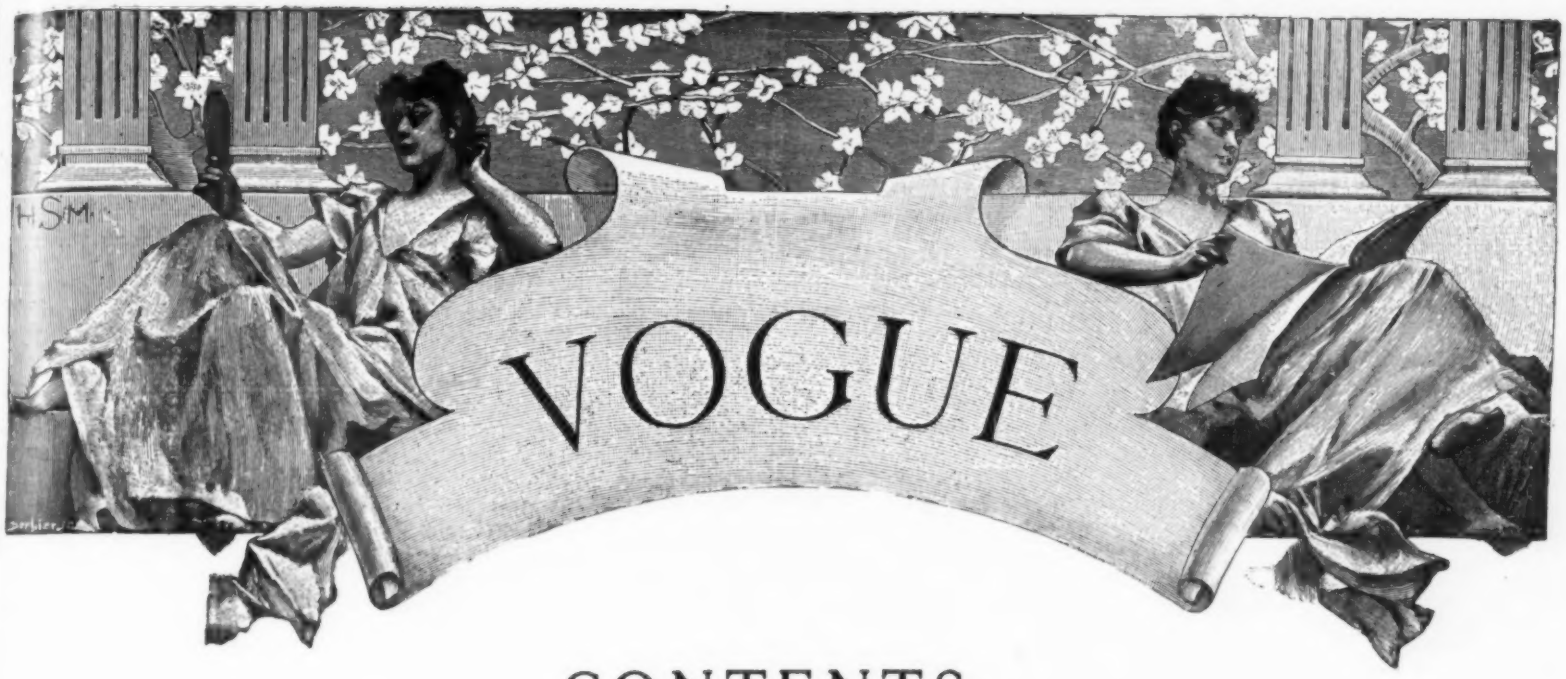

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DESCRIPTIONS OF FASHIONS

PAGE 45

LEFT FIGURE.—Straw-colored satin crêpe de chine gown, embroidered in pink and blue forget-me-nots and trimmed with bows and twists of blue satin ribbon. Cream lace falls over the hand, and is set in below the tucked yoke and collar of white tulle, appliqued with lace motifs.

MIDDLE FIGURE.—Gown of rose chiffon over soft white silk. The bodice is trimmed with a shaped piece of mauve satin, embroidered in rose, mauve and gold. The high belt and band at the bottom of skirt are of rose moiré. The tucked chiffon sleeves are unlined and finished with plaited ruffles of the chiffon. The wide plait in the back is of chiffon, and the under narrower plait is of white silk.

RIGHT FIGURE.—Buff silk voile gown, trimmed with bands of apricot satin and finished at the neck and down each side of the band with gold braid. A linked chain of buff satin, ending in large ornaments of the same, hangs almost to the bottom of the skirt on the left side. Guimpe of cream lace.

PAGE 51

LEFT FIGURE.—Evening gown of bottle green Liberty satin. A tunic effect is made by silver net of a wide mesh, draped about the figure; this is trimmed with rows of tiny cut-steel beads, forming a diamond pattern, and a border of green silk embroidery and steel beads. A large figure of green embroidery trims the right side. Bottle green chiffon is draped about the high waist and over the shoulders, and forms the cuffs of the sleeves. The deep tucker is of green silk embroidery, edged with steel beads, with a pale pink satin rose on the left.

MIDDLE FIGURE.—Gown of flamingo pink silk cachemire with flesh-colored chiffon tucker and sleeves. The scant white satin coat is appliqued in flamingo pink satin, with a narrow border of the same, and is slashed up both side of the back, hanging from the high waist line in straight lines. The coiffure ornament is of black velvet ribbon with a flamingo pink rose.

RIGHT FIGURE.—Gown of rust brown chiffon over white satin. The chiffon skirt is embroidered at the hem in brown and gold. The tunic effect, which is sloped away in front but hangs down in back, is of rust brown satin, almost completely covered with Chinese embroidery in hunter green, rust brown, and gold. Diadem of antique gold, green enamelled, with a rust brown aigrette.

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LEFT FIGURE.—Afternoon gown from Jeanne Hallé, of golden olive cloth, piped with silk in the same shade and trimmed with buttons of the cloth and silk eyelets. The skirt is slashed open on the right side, revealing the ankle. The band of trimming across the bust is of gold and olive, studded with turquoise matrix. Under-bodice of tucked net in a lighter shade than the cloth; a band of dark olive green velvet trims the top of the collar.

MIDDLE FIGURE.—Nile green costume from Giraud, trimmed with satin bands and touches of black velvet on bodice and sleeves. Tucked, green chiffon under bodice over flesh-colored chiffon. The yoke, collar and deep cuffs are of filet lace, threaded with silver.

RIGHT FIGURE.—Costume of amethyst serge, trimmed with rows of corded satin. The under bodice is of amethyst net over ecru. The embroidery on yoke is of Persian design in silver, green and scarlet. Tiny buttons embroidered in scarlet are used as trimming.

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DIED

Gignoux.—At Cornwall on Hudson, 7 Jan., Sophie Matthiessen, beloved wife of Frederick E. Gignoux.

Struthers.—On Wednesday, 6 Jan., at her residence, 46 West 9th St., Sophia Gilbert, widow of the late Robert Struthers, in her 72d year.

ENGAGED

Bowditch-Sturgis.—Miss Alice R. Bowditch, daughter of Mr. Edward Bowditch, of Albany, to Mr. Charles Sturgis, of Boston.

Jarvis-Gibson.—Miss Grace Jarvis, granddaughter of Mrs. James McMillan, to Mr. Preston Gibson, both of Washington.

Lockwood-Wilson.—Miss Nan Lockwood, daughter of Mrs. Jacob Lockwood, to Mr. James W. Wilson, both of Brooklyn.

Marquand-Mellor.—Miss Elizabeth Marquand, daughter of Mrs. Graeme Harrison, of London, to Lieutenant John Seymour Mellor, British Army.

Mather-Briggs. — Miss Doris Mather, daughter of Mr. William P. Mather, to Mr. George Briggs, Jr., both of Providence.

Morgan-Cameron. — Miss Frederica F. Morgan, daughter of Mr. James Morris Morgan, of Washington, to Mr. E. Sinclair Cameron, of Baltimore.

Newlands-Dabney.—Miss Ada Newlands, niece of Senator Francis G. Newlands, of Washington, to Dr. Virginius Dabney, of Virginia.

Ogden-Davis. — Miss Josephine Ogden, daughter of Mrs. John R. Ogden, to Mr. Pierpont Davis.

Russell-Eppley.—Miss Ethelberta Pyne Russell, daughter of Mr. Archibald Douglas Russell, to Mr. Marion Eppley.

Sargent-Walker.—Miss Elizabeth Prescott Sargent, daughter of Mr. Charles Chapin Sargent, to Mr. William G. Walker, of Honolulu.

Sloane-Anderson.—Miss Alice M. Sloane, daughter of Mr. T. O'Connor Sloane, of South Orange, to Mr. Arthur Marion Anderson, of East Orange.

Wood-Read.—Miss Rachael B. Wood, daughter of Mr. Howard Wood, of Philadelphia, to Mr. William B. Read, of Georgetown, D. C.

WEDDINGS TO COME

Biddle-Page.—6 Feb.—Miss Lilian Biddle, daughter of Mrs. Henry C. Biddle, to Mr. Walter Gilman Page; Windymere, Riverton, N. J.

Clark-Fincke.—16 Jan.—Miss Edith Gilbert Clark, daughter of Mr. George Crawford Clark, to Mr. Reginald Fincke, at the home of the bride.

Mackay-Smith.—14 Jan.—Miss Pauline Mackay, daughter of Mr. George H. Mackay, to Mr. Bruce D. Smith; Boston.

Mills-Granard.—14 Jan.—Miss Beatrice Mills, daughter of Mr. Ogden Mills, to the Earl of Granard, at the home of the bride.

Morris-MacLeod.—26 Jan.—Miss Katharine W. Morris, daughter of Mr. Theodore H. Morris, to Mr. Eldon MacLeod; Philadelphia.

Robinson-Butler. — 2 Feb. — Miss Kate Maddux Robinson, daughter of Mrs. A. Marcellus Robinson, to Mr. Edward Hubert Butler, Jr.; Atlanta.

Scott-Truesdale. — 19 Jan. — Miss Margaret Simes-Scott, daughter of Justice Francis M. Scott, to Mr. Joseph Robinson Truesdale; Church of the Epiphany, 4 o'clock.

DANCES

Drexel.—6 Jan.—A dance was given on Wednesday, 6 Jan., by Mrs. John R. Drexel at her residence. The cotillion was led by Mr. Phoenix Ingraham, dancing with Mrs. Drexel. Present were: Mr. and Mrs. Norman Whitehouse, Mr. and Mrs. Philip M. Lydig, Mr. and Mrs. Robert Goelet, Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Henry Payne Whitney, Mr. and Mrs. Moses Taylor Campbell, Mr. and Mrs. Whitney Warren, Mr. and Mrs. W. Starr Miller, Mrs. Richard Gambrill, Miss Emily Trevor, Mr. and Mrs. Theodore Frelinghuysen, Mrs. Hermann Oelrichs, Mr. and Mrs. Royal Phelps Carroll, Mr. and Mrs. Arthur Iselin, Mr. and Mrs. William B. Osgood Field, Mr. and Mrs. William Woodward, Mr. and Mrs. Henry Clews, Mrs. Foxhall Keene, Mr. and Mrs. Charles A. Childs, Mr. and Mrs. Ernesto G. Fabbri, Mr. and Mrs. Anthony J. Drexel, Miss Margaretta Drexel, Mr. and Mrs. Ogden Mills, Miss Beatrice Mills, the Earl of Granard, Miss Anita Stewart, Mr. and Mrs. Henry Carnegie Phipps, Mr. and Mrs. Edmund L. Baylies, Mr. and Mrs. Frank K. Pendleton, Mr. and Mrs. Frederick C. Havemeyer, Mrs. William K. Vanderbilt, Jr., Mr. Frederick H. Baldwin, Mr. Charles D. Wetmore, Mr. Lloyd Warren, Mr. James T. Barney, Mr. Egerton L. Winthrop, Mr. Lispenard Stewart, Mr. John R. Pope, Mr. Cyril Hatch, Mr. F. Townsend Martin.

Gould.—7 Jan.—A dance was given on Thursday, 7 Jan., by Mrs. George Jay Gould for Miss Marjorie Gould, at the Plaza. Present were: Mr. and Mrs. Francis Carley, Mrs. Sidney J. Smith, Mr. and Mrs. P. Cooper Hewitt, Mr. and Mrs. Frederick Y. Dalziel, Mrs. Henry Clews, Mr. and Mrs. Norman Whitehouse, Mrs. Hermann Oelrichs, Miss Louise Sands, Mr. and Mrs. Nathaniel L. McCready, Mr. and Mrs. Anthony J. Drexel, Mr. and Mrs. Edmund L. Baylies, Mr. and Mrs. R. Livingston Beeckman, Mr. and Mrs. James Speyer, Mr. and Mrs. Edmund Randolph, Mr. and Mrs. Reginald Ronalds, Mr. and Mrs. J. Townsend Burden, Mr. and Mrs. Harry T. Peters, Mr. and Mrs. Paul Morton, Mrs. Frank J. Mackey, Mr. and Mrs. Phillips A. Clarke, Mr. and Mrs. Archibald G. Thacher, Mr. and Mrs. W. Storrs Wells, Mr. and Mrs. Newbold Le Roy Edgar, Mr. and Mrs. William A. Hamilton, Mr. and Mrs. Ernest Wiltsee, Mr. and Mrs. Edwin Gould, Miss Helen Gould, Mr. and Mrs. Philip M. Lydig, Mr. and Mrs. P. Lorillard Ronalds, Mrs. Joseph Stickney, Mr. and Mrs. Clarence H. Mackay, Mr. and Mrs. Charles Dana Gibson, Mr. and Mrs. William May Wright, Mrs. Frank M. Avery, Miss Jeannette Kissel, Miss Margarita Drexel, Miss Rosamond Burr, Miss Beatrice Claflin, Miss Marie de Acosta, Miss Katherine McFadden, Miss Anzonella Kane, Miss Jessie Hazard, Miss Josephine Osborn, Miss Elizabeth W. Stevens, Miss Gertrude Sheldon, Miss Virginia Murray, Miss Beatrice Benjamin, Miss Elizabeth Berron, Miss Dorothy Bigelow, Miss Helen Cosler, Miss Emily Phillips, Miss Anita Stewart, Miss Louise Scott, Miss Eleanor Whitridge, Miss Jean Whitridge, Miss Elizabeth Lattimer, Miss Maria Logan, Miss Therese Ingersoll, Miss Sadie Jones, Miss Marjorie Curtis, Miss Carol Harriman, Miss Janetta Alexander, Miss Sarah Robbins, Miss Bessie Yoakum, Miss Eleanor Alexander, Miss Harriot Daly, Miss Lucy Brown, Miss Angelica S. Brown, Miss Ione Page, Miss Muriel Morris, Miss Evelyn Burden, Miss Dorothy Hayden, Miss Emily Potter, Miss Ethel Le Roy de Koven, Miss Constance N. and Ella McCall, Miss Constance Pulitzer, Miss Blanche Oelrichs, Miss Katherine Atterbury, Miss Margaret Winslow, Miss Dorothy Randolph and Miss Elsie Nicoll, Mr. Louis Livingston, Mr Rene La Montagne, Jr.; Mr. Marshall R. Kerrochan, Mr. Francis H. Kinnicutt, Mr. Richard Lawrence, Mr. Allan Hudson, Mr. Rutgers Jewett, Mr. W. O'Donnell Iselin, Mr. F. Burrall Hoffman, Mr. Pembroke Pix Ingraham, Mr. Seymour Johnson, Mr. William W. Hoffmann, Mr. Pembroke Jones, Mr. Sumner Gerard, Mr. Lytle Hull, Mr. George Hull, Jr., Mr. F. L. V. Hoppin, Mr. Dwight C. Harris, Mr. Lydig Hoyt, Mr. Duncan G. Harris, Mr. Hermann Huffer, Jr., Messrs. Henry and William Eldridge, Mr. Frank J. Gould, Mr. Lemist Esler, Mr. Rush Estel, Mr. Emil Fuchs, Mr. Eliot Gregory, Mr. Henry E. Cooper, Mr. Elisha Dyer, Mr. Fairman Dick, Mr. W. Redmond Cross, Mr. Eliot Cross, Mr. E. Gerry Chadwick, Mr. I. d'Wolf Cutting, Mr. Worthington Whitehouse, Mr. L. Crawford Clark, Jr., Mr. George F. Baker, Jr., Mr. Harry S. Black, Mr. William Baylis, Jr., Mr. Walter P. Anderton, Jr., Mr. Frederick H. Baldwin, Mr. Kenneth Budd, Mr. T. Sandford Beaty, Mr. George T. Brokaw, Mr. Samuel D. Babcock, Mr. I. Townsend Burden, Jr., Mr. Brenton Buckwalter, Mr. W. Rhinelander Stewart, Jr., Mr. Cecil St. George, Mr. Kenneth Schley, Mr. Tiffany Richardson, Mr. Francis Roche, Mr. William Post, Mr. M. Taylor Pyne, Jr., Mr. Thomas Potter, Mr. Anthony J. Drexel, Jr., Mr. W. Hude Neilson, Mr. Benjamin Nicoll, Mr. Julian W. Noyes, Mr. Joseph Pulitzer, Jr., Mr. Harry Oelrichs, Mr. Howard A. Plummer, Mr. Courtlandt Nicoll, Mr. Charles Munn, Mr. Devereux Milburn, Mr. Gurnee Munn, Messrs. Alfred and Josiah Macy, Mr. Orson Munn, Mr. James H. Kidder, Mr. Wistar Kendall, Mr. James W. Appleton, Mr. Lawrence L. Gillespie, Mr. Franklin A. Plummer, Mr. R. Ludlow Fowler, Jr., Mr. Alexander D. B. Pratt, Mr. Moncure Robinson, Mr. Frederick F. de Rham, Mr. Carroll D. Winslow, Mr. Alfred G. Vanderbilt, Mr. Chalmers Wood, Jr., Mr. McEvers E. Bache, Mr. Craig Wadsworth, Mr. Sheldon Whitehouse, Messrs. Charles and Robert Sands, Mr. Harold Tappin, Mr. T. Suffern Tailer, Mr. George H. Taylor, Mr. Stephen Van Rensselaer, Mr. Malcolm D. Sloane, Mr. T. Chesley Richardson, the Vicomte de Perigny, Mr. Frank A. Munsey, Mr. and Mrs. F. Martin Davies, Mr. and Mrs. J. Hopkins Smith, Jr., Count de Ganay, Mr. M. Flameng, Mr. and Mrs. Oliver Harriman, Mr. F. Townsend Martin, Major G. Creighton Webb and Mr. Melville E. Stone.

Roosevelt.—8 Jan.—A dance was given on Friday, 8 Jan., by the President and Mrs. Roosevelt. Present were: Countess Luise Alexandra von Bernstorff, Miss Bacon, Miss Helen Coster, Miss Dorothy Tuckerman, Miss Margaret Bradley, Miss Simpkins, Miss Munn, Miss Roosevelt, Mr. Roberto Centaro, of the Italian Embassy; Mr. Chalmers Wood, Mr. Edmund Rogers, Mr. Richard Lawrence, Mr. Robert Einsor, Jr., Mr. George Palen Snow, Mr. George Marvin, Mr. A. P. Andrew, Captain Sherwood A. Cheney, U. S. A., and Lieutenant Chauncey Shackford, U. S. N., Lieutenant Robert L. Berry, U. S. N., and Mrs. Berry, Mrs. Franklin D. Roosevelt and Mrs. John H. Watkins.

DANCES TO COME

Alexander.—29 Jan.—Mrs. Charles B. Alexander, dance for Miss Janetta Alexander.

Burnham.—1 Feb.—Mrs. Douglass Williams Burnham, dance for Miss Susan Fish Dresser.

Cotillion of Eighty.—26 Jan.—Third Cotillion of Eighty, at Delmonico's.

Hoyt.—22 Jan.—Mrs. Jesse Hoyt, dance for Miss Cornelia Hoyt, at Sherry's.

Junior Cotillion.—2 Feb.—Last Junior Cotillion, at Sherry's.

McAlpin.—29 Jan.—Mrs. William W. McAlpin, a dance at Hotel Plaza.

N. Y. Association for Blind.—23 Jan.—New York Association for the Blind, a ball at Hotel Plaza.

Vanderbilt.—18 Jan.—Mrs. Vanderbilt, a dinner dance for Miss Maude Gwynne Shepherd.

THEATRE PARTIES

Brooks.—8 Jan.—A theatre party was given on Friday, 8 Jan., by Mrs. Frederick Brooks for her niece, Miss Edith Brooks. Included in the party were: Miss Dorothy Pennington Toler, Miss Mary Hazard, Miss Clara Fargo, Miss Antoinette Heckscher, Miss Cornelia Hoyt, Miss Alice Anderton, Miss Louise Freeman, Miss Dorothy Hayden, Miss Janet House, Miss Anzonella Kane, Miss Gertrude Cheever, Miss Vera Onativia, Miss Angel de Acosta, Miss Catharine S. Burton, Miss Emily Potter, Miss Bessie Yoakum and Miss Olive Hitchcock, Mr. George Hull, Mr. Quentin Feltner, Mr. Robert Sedgwick, Mr. Thomas Cooke, Mr. George Carpenter, Mr. D. W. Bellamy, Mr. Francis Olmstead, Mr. Charles Fred-Inman, Mr. Paul Hammond, Mr. Ernest Hud-Dwight Harris and Mr. Edward Shippen.

Shields.—6 Jan.—A theatre party was given on Wednesday, 6 Jan., by Mrs. George Franklin Shields for Miss Elizabeth Oakley Deming. Included in the party were: Miss Edith Brooks, Miss Vera Onativia, Miss Charlott Harding, Miss Bessie Yoakum, Miss Helen Le Roy Miller, Miss Flournoy Hopkins, Miss Helen Peabody, Miss Emily Potter, Miss Janet House, Miss Anne Tracy, Mr. and Mrs. Robert Gillespie Mead, Mr. and Mrs. Richard Newton, Jr.; Mr. and Mrs. Elbert Wilmerding, Mr. John Darragh, Mr. Francis Larkin, Mr. William L'Ongle, Mr. Eugene Norwood, Mr. Rutherford Bingham, Mr. Howard Plummer, Mr. Henry F. Myers, Mr. Lanier Winslow, Mr. John Rutherford, Mr. Donn Barber, the Rev. Percy S. Grant, Mr. Thomas B. Clarke, Jr.; Mr. Paulding Fosdick, Mr. Dwight Partridge, and Mr. Richard Hunt.

THEATRE PARTIES TO COME

Hardenbergh.—20 Jan.—Mrs. William P. Hardenbergh,, theatre party and supper for the Misses Fargo and McCarter.

Heckscher.—21 Jan.—Mrs. August K. Heckscher, theatre party and supper for Miss Antoinette Heckscher.

Hinton.—28 Jan.—Mrs. Alfred Post Hinton, theatre party and supper for the Misses Hinton.

Malcolm.—15 Jan.—Mrs. George Malcolm, theatre party and supper for Miss Helen McLaughlin.

Wardwell.—15 Jan.—Mrs. Henry Lansing Wardwell, theatre party and supper for Miss Joanna Auchincloss.

MUSICALE

A musicale was given on Sunday, 3 Jan., by Mrs. William K. Vanderbilt, Jr. Miss Geraldine Farrar, of the Metropolitan Opera; Mr. Maurice Renaud, of the Manhattan Opera, and Mr. Gaston Dethier, organist.

THURSDAY EVENING CLUB

The Misses Furniss entertained the Thursday Evening Club at the Colony Club on 7 Jan.

CORRESPONDENCE

Asheville, N. C.—Late arrivals: Mrs. Charles S. Jordan, Miss Nan Meade, Mrs. Philip S. Henry, Miss Barker, Miss Rees, Miss Alice Brown, Mrs. Thompson Frazier, Miss Reeves, Miss Maude Hamilton, and Mr. C. Brewster Chapman.

Lakewood, N. J.—Late arrivals: Mr. and Mrs. J. C. Strawbridge, Mr. and Mrs. G. S. Strawbridge, Mrs. N. S. W. Vanderhoef, Miss Pyle, Mr. and Mrs. H. B. Vanderhoef, Mr. H. B. Vanderhoef, Jr.; Mr. and Mrs. Charles Harrison, Mr. and Mrs. A. Sidney Carpenter, Mr. and Mrs. P. W. Roberts, Governor John Franklin Fort, Mrs. Fort and Miss Fort.

St. Augustine, Fla.—Late arrivals: Mr. and Mrs. S. A. Maxwell, New York; Mr. and Mrs. Theodore Labalt, Mr. and Mrs. George A. Milne, Mr. and Mrs. A. S. Wells, Mrs. N. L. Hayden, Mr. and Mrs. P. L. Kiernan, Mr. and Mrs. M. K. Reeves, Mr. and Mrs. E. O. McLean, Jr.; Mr. Will Wright, Mr. Henry Tailer, Mr. and Mrs. Seth Perkins, Mrs. W. A. Warnock, Mr. and Mrs. E. O. McLean, Jr.; Mr. and Mrs. Robert Hager, Brigadier General Isaac D. De Russy, U. S. A. (retired); Mrs. De Russy, Mr. and Mrs. F. M. Whitehouse, Mr. and Mrs. J. W. Milton, Miss Margaret Johnson, Miss Neville Johnson, Mrs. Loren Johnson, Mr. and Mrs. Richard H. Laimbeer, Mr. and Mrs. J. H. Lyman, Mrs. Charles R. Purdy, Mr. K. W. Purdy, Mr. W. Purdy Shannon, Mr. and Mrs. F. C. Cadden, and Mr. Albert Batchelder.

INTIMATIONS

Anderson.—Mr. and Mrs. Abram A. Anderson have opened their house in New York for the winter.

Brown.—Mr. and Mrs. John Crosby Brown will pass the winter at their country house at Orange, N. J.

Cassatt.—Mr. and Mrs. Robert Kelso Cassatt, of Philadelphia, are stopping with Mr. and Mrs. John R. Drexel.

Dickey.—Mrs. Charles Dickey will give a dinner on 29 Jan.

Frick.—Mrs. Henry C. Frick will depart for Europe on 16 Jan., accompanied by Miss Bertha Frick and Mr. Childs Frick.

Guthrie.—Mr. and Mrs. William D. Guthrie have returned from Locust Valley, L. I.

Hamilton.—Mr. and Mrs. William Pierson Hamilton have returned from Sterlington, N. Y.

Hayes.—Messrs. William Hayes and Charles E. Stratton, of Boston, are stopping with Mr. J. Hampden Robb.

Landon.—Miss Cornelia Landon, daughter of Mr. and Mrs. Henry Hutton Landon, has returned from her visit to Miss Ethel Roosevelt, at Washington.

Laughlin.—Miss Sarah Laughlin has returned to Boston from New York.

Lorrilard.—Mrs. Pierre Lorillard, Jr., has returned from Europe.

Moore. — Miss Grace Arnold Moore, daughter of Mr. and Mrs. Casmir de Rham Moore, is at Providence.

(Continued on page 57.)

VOGUE
MILLINERY SUPPLEMENT

NEW SPRING MODEL FROM VIROT

DESCRIPTIONS OF THE ILLUSTRATED MODELS

REminiscent of the smart headgear of the Spanish toreadors is the ultra-fashionable model shown on the Supplement cover. It was designed and executed by Virot, and for its development a blocked shape of fine Milan straw in a deep, sombre tone of myrtle green was chosen. The crown, which is snugly encircled by the wide revers of the brim, is quite tall, and straight at the exceedingly wide base. The top is slightly rounded off, and thus makes the entire shape appear taller and free from all bulkiness. The same idea of lending additional hight and width to the hat, and softening the contours, is carried out by the garniture—two very long, beautiful willow plumes, with thickly clustering flue and fine, flexible stems, disposed at the left side; the one filling in the vacancy created by the brim revers, and softly drooping over the brim, the other rising from the middle front over the top of the crown, and drooping over it softly, to terminate at the back. The feathers show the entire gamut of soft taupe, from a deep, dull gray-brown up to the most delicate and palest tone of beige one can think of; they produce a splendid relief effect over the rich, dark green background furnished by the straw.

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In compliance with the reigning fad for turbans, these are now not only made of soft piece goods, tulle, spangled, embroidered, shirred or plain chiffon, or soft silk, and of pliable straw braid, but the newest idea for spring is to make them in pressed straw as well.

The upper model shown on this page demonstrates this latest whim of fashion—a huge, dome-shaped crown of great hight and enormous circumference, intended to rest flatly on the coiffure of the wearer, coming deep over the forehead. This model may be trimmed in various styles—with ostrich plumes, ribbon or chiffon choux or rosettes, twists of metallic galloon, etc., or quite simply with a sheaf of quills or an aigrette, with the addition of a jet or metal ornamental buckle or a cabochon.

Beneath this is pictured one of the new small hat shapes of blocked Milan in a soft gray-green color. The crown widens noticeably at the base, where the brim is sharply turned up in an even width all around.

There are two distinct styles in crowns this season: the wide, conspicuously low one, either in round or straight outline, and invariably accompanied by a voluminous, artistically bent and curved brim, and the immensely tall, and equally wide, straight, balloon, bomb or bowl-shaped crown, with a trifling brim. While the former type pertains mostly to hats plainly labelled "for dress wear only," the latter is very frequently seen in simpler models; for the very good reason, that the characteristic oddity of the outlines makes an elaborate and fanciful garniture an utter impossibility.

The remaining two models shown here pertain to the latter category. One is a bulky, though not very large, pressed Milan shape, showing a big, bomb-shaped crown of exceedingly large circumference, succeeded by a flat little narrow brim of black Milan turned up high in a smart revers at the right side, where it is much broader, and displaying the facing of white Milan, outlined by a broad black border.

The other is distinguished by an enormous hight of crown. This is very wide at the base, and becomes only a very little less so towards the top, which is perfectly flat. The brim also carries out this idea. It droops almost perpendicularly from the base of the crown, producing a consecutive profile line of great chic. This model is also made of blocked Milan, and shows a clear, soft tone of mouette (seagull gray). From The International Hat Co.

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UPPER.—For early summer wear, or for immediate use during a sojourn in the south, nothing more attractive and becoming could be selected than the smart chapeau pictured in this illustration. It is a recently imported model from Hennessey's, and for its development soft, pliable yedda braid, about an inch wide, and shimmering in a vague, though handsome, tone of vert lichen, was selected. Vert lichen is, as the name implies, the exceedingly soft, infinitely delicate gray-green tone of the rock moss, and shows off to particularly good advantage in the supple straw.

While the shape is not by any means small, still there is not the slightest suggestion of exaggeration about it; on the contrary, the effect produced by the ensemble is one of perfect proportion. The crown is the dominant feature of this model; it is remarkably high, but this extreme hight is counteracted by an equally voluminous circumference, and thus apparently is considerably reduced. The braid is so joined that it forms soft, shallow ripples, which lends to the crown a note of pliancy and softness. The brim, in contrast to the crown, is narrow all around, and droops softly from the headsize, fitting the head very closely. Its unpretentious proportions are accentuated by the manner in which the trimming is arranged—a wide, softly folded and crushed band of soft satin ribbon in the tone of the straw loosely encircles the hat, forming a large, fanciful bow at the left side, and is caught down with little clusters of small, pale pink crush roses.

LEFT.—An example of the ever-popular, medium-sized hat is demonstrated in this illustration, showing a lately imported model originating at Wanamaker's. The shape, of fine, dull corn-colored English straw is composed by a flat, extremely wide crown, formed so as to resemble an inverted tymbal, and a rather narrow brim, which droops from the headsize, fitting the wearer's head very snugly, and thus appearing even smaller.

The trimming is very voluminous, indeed, and therefore calls attention to the moderate size of the hat proper, as it swathes it almost completely, leaving only a very small portion of the frame exposed. A number of exceptionally long and full willow plumes of choicest quality (in pure white, slightly touched up with a soft ochre tone towards the tips) are grouped so that they encircle the crown, forming a thick, solid wreath, which bulges out softly beyond the top of the crown as well as the outer edge of the brim. Three slightly shorter but no less magnificent plumes are carelessly laid across the crown in the front, and give an effect of increased hight, which is extremely becoming.

SPRING HAT SHAPES

RIGHT.—The stunning model here represented is one of the most recent and most attractive models of Aitken, Son & Co. It is a smart combination of black and white. The shape, which is large, but perfectly harmonious in every detail of its outlines and its trimming, and thus free from all eccentricity, is of finest yedda braid in deep black, and shows a medium high crown, shaped like an inverted tymbal, and a broad brim, perfectly flat at the right side and front, and boldly rolled up to form a revers, which occupies all of the left side and back, and at the same time displays the facing of pure white moiré, the delicacy of which is emphasized by an inch-wide border of the black straw, outlining it. A delicate, superb plumage fancy affords the garniture—long, silky strands of deep black paradise aigrettes, bunched up so as to form a huge sweep, which encircles and surmounts the crown, thus increasing the hight of the entire hat and the beauty of the outlines.

NEW LARGE TURBANS FOR SPRING WEAR

PAris has a way of taking up some one fashion idea with an amazing enthusiasm, forgetting all else for the moment. Just at present the great idea is for turbans—turbans "en masse" in all the shapes, sizes and executions imaginable, but without exception wonderfully chic and smart and creating an entirely new silhouette of surprising charm and jauntiness.

This fad is not by any means a novelty in itself—turbans have always been worn, and probably always will be—only the lines along which it is developed are new, and it represents merely a continuation of the vogue called forth by the fur turbans brought out by the declining midwinter season. As has just been stated, the shapes are manifold, and for their making, the national headgear of a great many countries has been ransacked for ideas.

There is, for instance, the Persian turban: immensely voluminous, and apparently all in one piece, formed by gracefully draped scarfs and folds of lace, hairbraid plateaux, sections of exquisitely spangled and gold embroidered tulle, etc., and always most simply trimmed, with an aigrette, or a touffe of fancy plumage. This style is very strongly featured, and lends itself to a multitude of different variations.

The Spanish or toreador turban is no less in favor, and is also conspicuous by great smartness of contours. It is medium tall, with conical or straight, cylindrical crown, emerging from a tall brim, the revers of which reach well into the centre to the top of the crown. One model on this order was completely covered with jet sequins—long, tear-shaped spangles in black, and beautiful metallic blue, applied to the tulle foundation in very close succession, and falling over it in shower effect. On fine chenille or chrysanthemum braid this style also develops extremely well. As a trimming, a pompon of ostrich or goura, a touffe of aigrettes, or a sheaf of quills, and a fancy cabochon or ornament harmonizing with the general development is all that will be required.

Another type is the Hungarian—tall and oval, with the wider part set across the head, and distinguished by an uncommonly large headsize. This style, as well as the Russian or Cossack, to which it bears close resemblance, enjoys the greatest possible popularity, and for it materials of the most variegated order may be employed. A particularly attractive one was completely fashioned from diminutive frills of fine tulle, so applied to the foundation that the one drooped over the other, each one being outlined with a narrow band of velvet chenille—one of the most recent novelties. This gave a great deal of body to the sheer tulle, and was chic and smart, and well in keeping with the unique form of the turban. The trimming—a tall military aigrette in deep black—was proudly erected in the centre from under a big cabochon of cut steel, and completed the chic ensemble most effectively, lending additional hight, and thus moderating the exceptionally large circumference.

Another model à l'Hongroise was covered with deep brown tulle, draped snugly over the foundation. The crown, which showed extraordinary hight, was at even distances encircled by a little velvet rouleau, which effectively interrupted and relieved the somewhat rigid lines, and a sheaf of superb heron aigrette in pure white was thrust through the lowest of these rouleaux at the left side, and slanted up high beyond the top of the turban at a jaunty, smart angle.

Besides these, are what one might be tempted to call "national" turbans, which are almost all more or less simple in development, and there are more elaborate styles, developed from fine straw, braid, hair plateaux, tulle, soft silk, as well as lace, and with floral or fruit garnitures. Particularly pleasing among these are the Marie Antoinette models—they are also turbans, but more on the order of the toque—which show large, puffy, draped crowns in beret style and close fitting brims, either round or oval in outline.

One, that excited unanimous admiration, was developed from fine leghorn straw in soft, dull yellow, and showed a large, soft crown, covered with exquisitely spangled and gold embroidered tulle (the spangles were like fish scales and showed glorious bronze tones), and a conspicuously narrow brim in the same development. The trimming was formed by a double ruche of velvet ribbon, loosely encircling the crown, and a wreath of tiny rambler roses and forget-me-nots, in deep ruby and light cerise, and delicate pale blue and white, respectively.

Another Marie Antoinette turban was entirely made from costly old lace over a satin foundation in palest pistachio green, and had no other trimming than a full, pyramid-shaped touffe of marabout and ostrich, tacked to the left side under a full rosette formed by diminutive rosebuds in softest, palest pink, and a crush of the pale green chiffon.

VOGUE'S SPRING EXHIBITION

OF

IMPORTED MILLINERY

Opening 10 February, 1909.

AT 373 FIFTH AVE.,

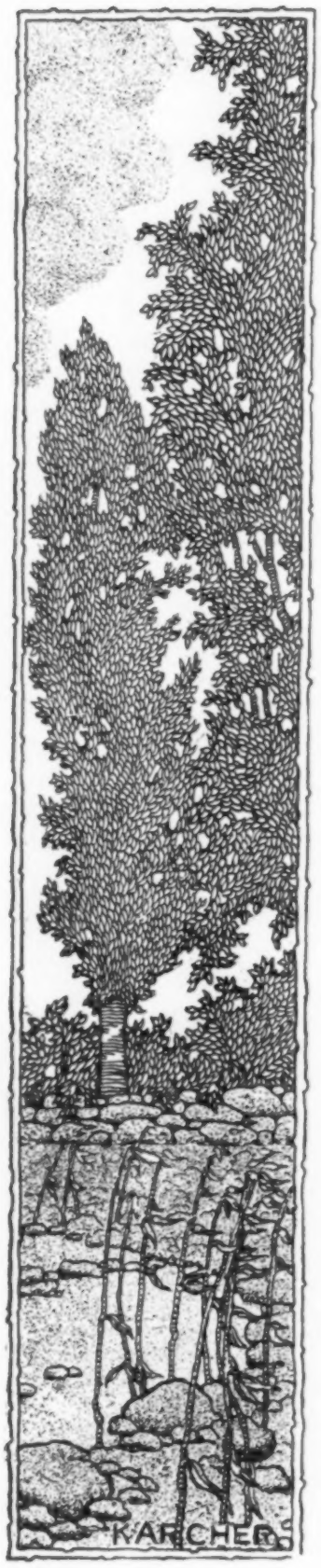
NEW YORK

This exhibition is held solely in the interest of the Millinery Supplement of Vogue, and no models are for sale. Milliners and other subscribers to Vogue are cordially invited to avail themselves of this opportunity to view a number of the most exclusive of the new Spring hats from the best designers of Paris.

This exhibition will be continued throughout the season. Shipments of the latest French models will be received every week and will replace the models already shown. In this manner a continuous variety of the smartest creations of Paris will be on view the entire season.

THE FIRST SHOWING OF SPRING MILLINERY

For Descriptions of Hats see page 40



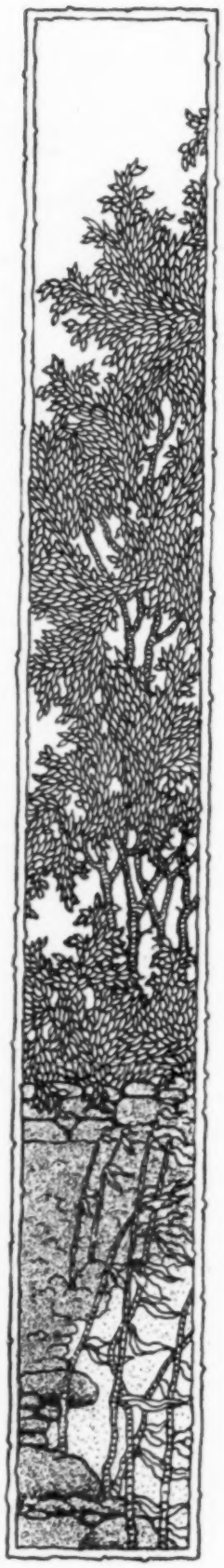
THE ECONOMIC EMANCIPATION OF A SEX

TWo addresses on the home and economics, delivered recently before an important convention, have attracted wide-spread attention because of the somewhat radical views expressed in regard to the inevitability, as well as the desirability, of woman as a sex becoming even more economically independent than she is to-day.

This will be unpalatable doctrine to a large number of persons, who, regarding the wage-earning of women as an unmixed evil, look upon it as a temporary state, but does not the pregnant fact that there is so large a proportion as five millions of wage-earners, out of a total of nineteen millions of women in this country, indicate too radical a change in woman's sphere to be merely an ephemeral development? Suppose the five millions of self-supporting women should decide to lead lives of economic dependency, where would they find persons willing, or with sufficient means, to support them in homes? It is a safe statement that girls do not crowd shops, factories, offices and schools—in many instances toiling under hard conditions for small financial returns—because of any special fervor for work, or desire for independence. The girl worker is driven to wage-earning by the stern necessity of securing food, shelter, and clothing, and because the erstwhile home industries such as pottery, weaving, baking and clothing manufacture have largely been taken over by man, she must perforce go out of the home in search of work.

The call of the more advanced sociological leaders is that the remaining industries, such as laundering and cooking, also be taken from the home; that the mistress thereof be free to devote herself to the higher service of home making as distinguished from mere housekeeping; that the wife and mother be encouraged to become economically independent in order to contribute an approximate share to the family income; that the drone daughter be eliminated, and these are not the vaporings of half-baked, would-be social reformers, but the soberly expressed opinions of persons who have carefully studied social conditions for years, and who are regarded as authorities on social evolution.

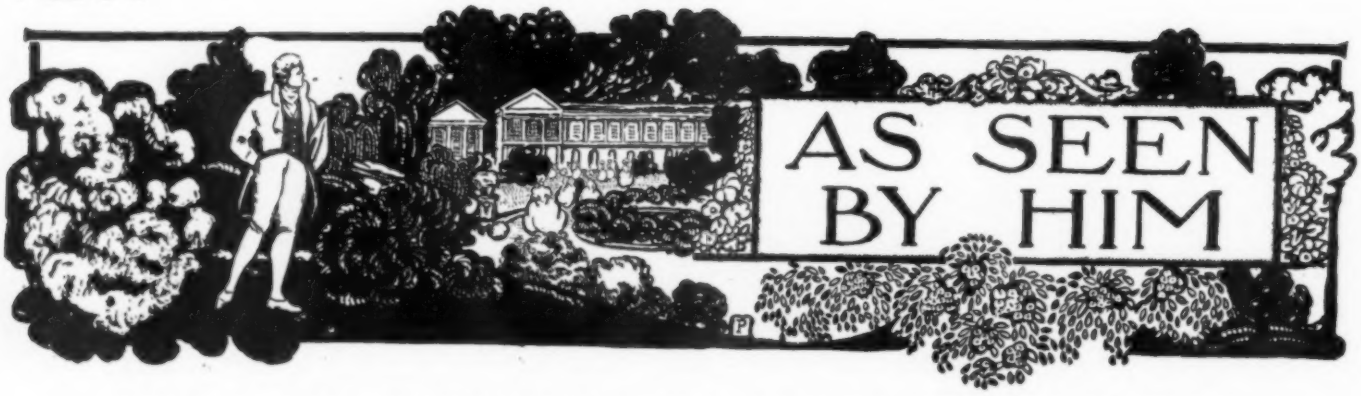
Undoubtedly the revolution is upon us, and since the demand for vocational training for girls and the establishment of Vocation Bureaus indicates that the advanced change is to be scientifically directed, it is incumbent upon all who pretend to take an intelligent interest in affairs, to awake to a realization of the important fact that the economic emancipation of a sex numbering half the human race,—is under way. Nothing comparable to it in importance has been presented for centuries, and—destined as it is profoundly to affect marriage, the family in all its outside relations and the bearing and rearing of children —however little one may relish the new doctrines, the time for protest has gone. The most that can be done is to mitigate such evils as invariably accompany the progress of reforms, and while the advancing of the age of marriage cannot be regarded as such, divorce must be, and no effort should be spared to develop a public sentiment sufficiently powerful to discourage it. One great means to this end would be to lay emphasis upon the disciplinary aspect of marriage, in contradistinction to the rhapsodical views persistently presented by novelists, poets and playwrights. These give the inexperienced and the unreflecting preposterous notions of a relation that in reality is by no means a continuous gala state of the romantic emotions, and such illusions should be destroyed before the event.



KING GEORGE OF GREECE

FROM A PAINTING BY GEORGE BURROUGHS TORREY

SEE TEXT, PORTRAIT PAINTERS OF TO-DAY, P. OF 60



THE NEW YEAR GLIDING EASILY ALONG—CHILD BRIDESMAIDS—THE DINNER DANCE A DELIGHTFUL NEW YORK INVENTION—SOUTHERN RESORTS

HOw soon do we become accustomed to the new order of things? Here we are going on as smoothly as though we had always lived in 1909. We have thrown our old calendars away and we have put new ones in their stead. The household goes on with the same regularity, only we are a little older, that is all. Perhaps I detect a few grey hairs when I go to the mirror, and I imagine that I see crowsfeet under my eyes. Naturally I have the fear of growing fat. This is the bugbear of all persons who approach middle age or who are deemed by the younger generation elderly. My poor Meadows has long ago given up the last vestige of youth. He is as grey as a badger but fortunately he has not taken on avoirdupois, or I should be obliged to dismiss him from my service. He has now more or less the place of an honorable retainer. But beyond and above our small personal affairs the world is making amazing strides. These are wonderful periods of transition, and we should rejoice to think that we have lived in such an age.

We have all settled in town for the season, and consequently, we are restless and already making plans to go away. When Lent arrives, there will be a general rush to the Riviera, to the south and to the far west—that is the Pacific Coast. Several semi-invalids are there already, the Goadby Loews, for example. The head of the house has been a sufferer with typhoid. D. O. Mills and his daughter, Mrs. Whitelaw Reid, also went the very first week of the New Year. They did not wait for the wedding, which, owing to the difference of faith between the Earl of Granard and the bride, is quietly celebrated at home.

A Wedding Innovation—Balls Not in Favor

I like the idea of child bridesmaids—and there have been four selected—Miss Alice Astor, daughter of Col. and Mrs. John Jacob Astor, Miss Katherine Mackay, daughter of Mr. and Mrs. Clarence Mackay, Miss Grace Vanderbilt, daughter of Mr. and Mrs. Cornelius Vanderbilt, and the little daughter of Mr. and Mrs. Moses Taylor. The old-fashioned ball is about to disappear. Now, everything is either a small dance or a dinner dance. The debutantes who had dances given them during December, have disclaimed any idea of a ball. Mrs. George Gould calls her entertainment a dinner dance, and Mrs. Vanderbilt, lately arrived from Europe, is to give another of these entertainments during January for her niece, Miss Shepherd. When you have a large house with a ball room, and a small army of servants, it is easy to get up an entertainment of this kind. Mrs. Ogden Mills gave, in the last week of the year, a dinner for Mrs. Whitelaw Reid and the Earl of Granard, and asked about fifty people in afterwards to dance. Perhaps, in other days, we might have called this a ball, but it is not so named now. It comes in the course of ordinary entertaining. The nearest approach to a ball was that given on Monday, 28 December, at the White House, when Miss Roosevelt made her debut. The presence of the diplomatic corps and a number of people from New York including some of the most popular debutantes of the winter, and the place itself, combined to make the affair more than a small dinner dance.

The Dinner Dance

But still I hardly know of a more delightful way of entertaining than that of the dinner dance. It is New York in its origin, and I do not think that it has been successful anywhere else. They tried it in London last year, and it rather took, but society over there is still conservative. The idea came as an inspiration from an old form of entertainment called the surprise party. But there is a difference. In the first place, nobody is surprised. One must, however, have a number of friends or relatives or both—and how frequently the terms are the opposites, one of the other—who will agree to give dinners and then bring their guests to your house to dance. This is quite simple and at the same time it gives variety to the evening.

Liquor Drinking Not Fashionable with Younger Men

I am constantly receiving literature and invitations to all kinds of meetings, the object of many of them being the eternal feminine—in other words Woman's Suffrage. It is more the fashionable fad this winter than it has been for years past, and the meeting at Carnegie Hall some weeks ago, to which I have referred in a previous paper, has kindled the blaze. Then there are the Antis, of whom Mrs. Gilbert Jones is one of the leading spirits. I am only too glad to see women taking interest in politics. I hailed the same propensity in the men some time ago. New careers are being opened in consequence for men of leisure and wealth, and no more do we hear of the "man about town"—the loafer and the flaneur. Thanks to motoring, when politics and Wall Street do not interest him, he can at least get away and be doing something. The drinking crowd now consists of the older set, and it is quite rare to find a middle-aged man who even tips his elbow too often, and as for the younger generation, many of them could be models for Mrs. Carrie Nation.

Life at Southern Resorts

Already many people have gone to Aiken. Palm Beach opens quite early this year, and there is much interest taken in yachting in the West Indies. For my part, I prefer the Aiken idea, but I like to be a little more to the south. I do not care for life in big hotels, and the constant dress parade irritates me. Yet for those who care for that kind of thing, there can be no better place than Palm Beach. And there is always the same little crowd which goes there year after year. The others merely look on. But there is one feature of Palm Beach which is attractive to me. You meet other than New York people and you are made to see that all society is not segregated on Manhattan Island, and in a small quarter of it at that.

Otherwise you will find in the cottage colonies that the villa people will have nothing to do with those who stop at the hotels and inns. Perhaps the President-elect was wise in choosing a winter home near Aiken, but not of it. He can go to the golf links, and he will probably have some dinners given for him, especially by those who may have ambassadorial bees in their bonnets. As for myself, I am always bored at inland resorts, no matter how agreeable the residents may be, and a rainy day at one of them when you cannot get out is misery enough. Of course, if you are true game, you should not mind the wet, but then there are certain sports which do not thrive while Jupiter Pluvius is showering his attentions on the land.

No Between Season

By March, I confess, I am bored myself in New York, but I always return there the latter part of April, when the first days of spring make it one of the most delightful of towns—for a short while.

At least, we have no interim here—no "between the seasons"—as they have in Europe. We can always go somewhere, if we are bored. However, the English, like us, are living more and more in the country—returning to their first love. After the Easter holidays, London is apt to be dreary until Whitsunday. Then there is the rush.

Foreign Visitors of Note

And just now we have many English people here and the Opera on some evenings brings us back to Covent Garden—that is for associations. Here we have Sir Edward Stewart-Richardson and his wife, who a few years ago astonished the people at Palm Beach by her remarkable swimming. She was then Lady Constance Mackenzie, daughter of the Earl of Cromartie. She is on her way with her husband to South America, where they are to do some hunting and fishing. She has been all through Africa and has landed more big game than any other fair Britisher, and she will no doubt give valuable points to President Roosevelt when she reaches Washington.

GRACEFUL EFFECTS IN TRAILING DRAPED GOWNS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 37

(From Our Own Correspondent.)

EXTREMELY SCANT GOWN MODEL BECOMING COMMON—THE MARIE ANTOINETTE TURBAN OF SILK OR SATIN—HATS DIMINISHING IN SIZE—THE NEW COIFFURE—SILK IN HIGH FAVOR—DRESS ON THE FRENCH STAGE—SOME CHIC MANTLES

One has wearied of the tight, scant gown, marked back and front by a box-plait, edged with buttons. Chic, at first, it has become distressingly common, descended to the rank and file of the foreigners who saunter the streets. The modish silhouette, of the moment, is that of the one-piece gown. The throat dressed high; the shoulders well defined and square. It hangs in easily fitted lengths; there is nothing tight, nothing strained in its adjustment. The skirt may be short, trail into a sharp point, or simply fall about the feet two or three inches on the floor.

It is indescribably graceful. The Marie-Antoinette turban, copied exactly from the Le Brun portrait, tops it. Made of soft silk or satin, the wide, soft crown is wreathed with dull-toned roses. The hair puffs bouffante about the ears, and fills softly the space under the narrow brim.

The tasselled, or fur-tailed ends of the wide bow that finishes the little fur cravat, fall with graceful ease over the shoulder, and all is finished by the great muff of fur, marabout, or shirred mousseline de soie and loops of ribbon. One feels a lively interest in hats. Diminishing in size week by week they have now fallen to their normal proportions. While the Marie Antoinette toque is somewhat voluminous, it is very light. Its trimming is easily varied—with feathers, aigrettes, the wreaths mentioned, bows and twists of ribbon, but all must sustain the note of the eighteenth century.

THE NEW COIFFURE

Artificial flowers fascinatingly adorn the coiffure that more and more approaches in form that seen in old paintings and Grecian statues. The hair is parted on one side and turned back over a cage into immense bandeaux puffing larger on the left side. The chignon is formed of short small curls. The frame that supports the puffed hair is called "la cage Sorel," after the lovely actress whose hair dressing it copies. It gives a pretty outline to the head—light and graceful—like the heads of the nymphs Clodion and Jajou have left us. Heads trimmed with ribbon bands that hold lightly the puffs, slender laurel leaves, golden berries, and rosettes of oak leaves hanging golden acorns. There are also gold bands and strings of pearls that wind themselves in the tresses of hair.

HER TOILET

Stockings are of a luxury unparalleled in their embroidery, their laciness. Under them is worn a second pair of flesh-colored silk. All the world now wears maillots. The beauty of them may be carried to any extreme in their knee adornment of fine lace frills and jewelled buckles. For ordinary wear they are of fine soft cashmere wool—in surface exactly resembling leather both in white and black and any color desired. The French woman in dressing, dons first a short chemise of finest woven silk exactly the color of her skin. Without sleeves, it is held over the shoulders by ribbons. The silk stockings, high and wide at the top, are attached to the edge of the chemise by elastic straps, one in front, one on each side, lower down a bracelet of elastic and ribbon helps further to keep the stocking in place. Over this chemise the corset is adjusted. Then a tiny lace corset cover and the maillots. That is all under the gown.

SILK TO THE FORE

All toilettes of dress and of ceremony are of silken tissues. Silk, rather left in the background for several years, is pursued now with a lively ardor. In plain silks, and satins, in ottoman, with coarse and fine cords, crepes and meteors, to say nothing of the silk-faced satin cloth, and silk cachemire, they present a wonderful variety from which to select a costume. The draping wrinkling folds of these soft, thick stuffs, in their colors, show changing lights like those of precious stones, or reflect the metallic glow of silver, gold and bronze.

LOVELY GOWNS AND WRAPS ON THE STAGE

In the latest new piece at the Theatre Rejane, Mlle. Garrick wears an exquisite afternoon gown of rose-colored mousseline de soie. Its princess form draperies are oddly

Crepe de Chine gown in Gobelin blue, trimmed with gold lace, heavily embroidered in blue. The lace is edged with bands of gold tissue, studded with silver beads. Spanish lace is set in the bodice below an embroidered band of gold lace.

Empire gown of dull green silk cachemire, trimmed with gray panne velvet and gray silk cord and olives. The chemisette is of fine lace under a black tulle guimpe. Bands of gray velvet trim the sleeves, border the chemisette and the Eton jacket and form the girdle. The gray cord and embroidered olives hang down in front in tassel effect.

shaped to tie at the back under motifs of jewelled passementerie. In the same act Mlle. Lutzi wears an adorable gown of old green charmeuse satin with tulle, silver embroidered guimpe and sleeves, that is accompanied by a jacket of Chinese silk, green and black. A murmur of admiration greeted her appearance in another act wearing a lovely "cabriolet" like the capotes of the first Empire. Covered with tiny rose pompoms it was trimmed with a bright green aigrette, posed stiffly. Long "brides" of green velvet ribbon, knotted loops and ends fell to the knee. Long, close and draping was the robe of khaki satin cloth this topped; two lines of buttons marked the bust.

BUTTON TRIMMING

Buttons were attractively conspicuous on a gray Ottoman silk gown noted in the foyer. Formed of one breadth of white silk seemed the skirt, drawn about the slim figure to button at one side of the back under large flat buttons covered with violet velvet. A wide sash of violet silk circled the waist at the normal line, knotting at the opposite side of the back, falling in long, heavily fringed ends; the fringe showed nine or ten inches of netted heading. Over the shoulders, shaping a square back and front of the bodice, over a tulle chemisette, were bands of silk dotted with buttons and pointed with tassels.

WRAPS OF GREAT BEAUTY

Fancy a great mantle of ample folds, made of pale gray, thick satin, lined with black satin of the same marvellous softness—the lining covered with shirred black mousseline de soie. This I saw thrown over a gown of pale, rose-colored crepe de Chine trimmed with silver braid and silver tassels. The dense black of the lining against so much color and daintiness was wonderfully striking.

Of a fascinating novelty also was a manteau of thick, pale khaki-colored silk lined with white satin printed with pompadour flowers. Straight breadths composed it, laid over the shoulders in set plaits, each one held by a large jewelled button. Plaits continued from the shoulders shaping sleeves that tapered small at the wrists, the buttons following the line. Daintily elegant was a manteau of oddly draping folds of white liberty satin over a fourreau of coarse tulle, all embroidered in green, gold, and silver threads. The folds looped from the front, passing under the arms to the back, waist high, finishing in a huge ribbow bow; from the bow a band of embroidery slanted higher, to the front, where it was held under two large buttons. The huge cage that shaped her hood was covered with shirrings of rose-colored silk; and very pretty wide lace frills shaded the face.

JET WITH YELLOW MOUSSELINE

A gown of straw-colored mousseline de soie is half covered with a straight tunic of black tulle embroidered in jet. Excessively severe about the low-cut neck, the sleeves short and tight, each is simply edged with the jet embroidery. The chic is in the skirt of the tunic trailing in the back, and at the right side, it is cut very short and square on the left and embroidered half a yard deep. The fulness of the underskirt is dragged into a mass of puckers above one ankle under a chou of black velvet ribbon.

A toilette of rose-colored tulle has a tunic formed from a square, set diamond-wise. One point is held under the bust, the second, edged with a long tassel, touches the floor; the other two loop lightly at the back. The lower edges are fringed with silver and all are embroidered with silver roses.

JET AND BLUE TULLE

Sky blue tulle draped into an evening gown is deeply hemmed with lace and galoon embroidered in night-blue jet and beads. Bands of the galoon trim the corsage, and loops of embroidered lace fall over the tops of the arms in place of sleeeves. Great cabochons of night-blue jet are placed at each shoulder. Of several thicknesses of orange mousseline de soie, of varying shades, is a gown trimmed with gold lace framing panels of black mousseline de soie. Crossing the panels are points of gold lace hanging tassels. Of an elaboration to match is the low corsage of orange, black, gold lace and heavy gold tassels above a wide girdle of black tulle.

Evening gown of coarse net in a dead leaf tone. The leaves are embroidered in autumnal shades and the chrysanthemums are a deep, rich red. The embroidered tucker is unlined. A wide band of embroidered net is set in the skirt above the tucked hem.

SILVER AND GOLD ON PEACOCK BLUE

A Drecoll gown of peacock blue silk hemmed deeply with silver and gold embroidery, accented with jet beads, has a long tunic opened in front and crossing to fasten on the bust under great motifs of the mixed colors. Similar motifs are set in the corners. The short, tight sleeves are finished with floating gauze scarfs; soft folds of the gauze shade the edge of the square-cut corsage.

GOWNS OF GRAY CREPE—BLACK CHARMEUSE

At a recent five o'clock the hostess wore a tunic of gray meteor crepe over a long trailing skirt of gray Liberty satin. The tunic was shaped like a work apron, wide and square at the hem. It held the figure closely to the back with straps to pass over the shoulders and fasten on the edge of the front under ornamental buttons. All the edges were embroidered, the hem weighted with fringe. The guimpe and long tight sleeves were of gray mousseline de soie set in circling tucks.

As plain and simple of outline as a child's straight frock was a tunic of black charmeuse. Low-necked and sleeveless over a chemisette of white tulle transparent over gold net, its only trimming was a pretty embroidery that framed the decollete.

SILVER AND VALENCIENNES ON BLUE SILK

Over a gown of turquoise Ottoman silk some artist gown maker had thrown a flat tablier composed of entre-deux of Valenciennes lace and silver galoon. Crossing the front to the hight of the knees one end was lost in softly looped draperies of the skirt at one side, the other covered the front of the corsage held by a wide girdle of prune-colored velvet. These gowns described show the latest tendency to drapings and greater elaboration of trimming on the skirt.

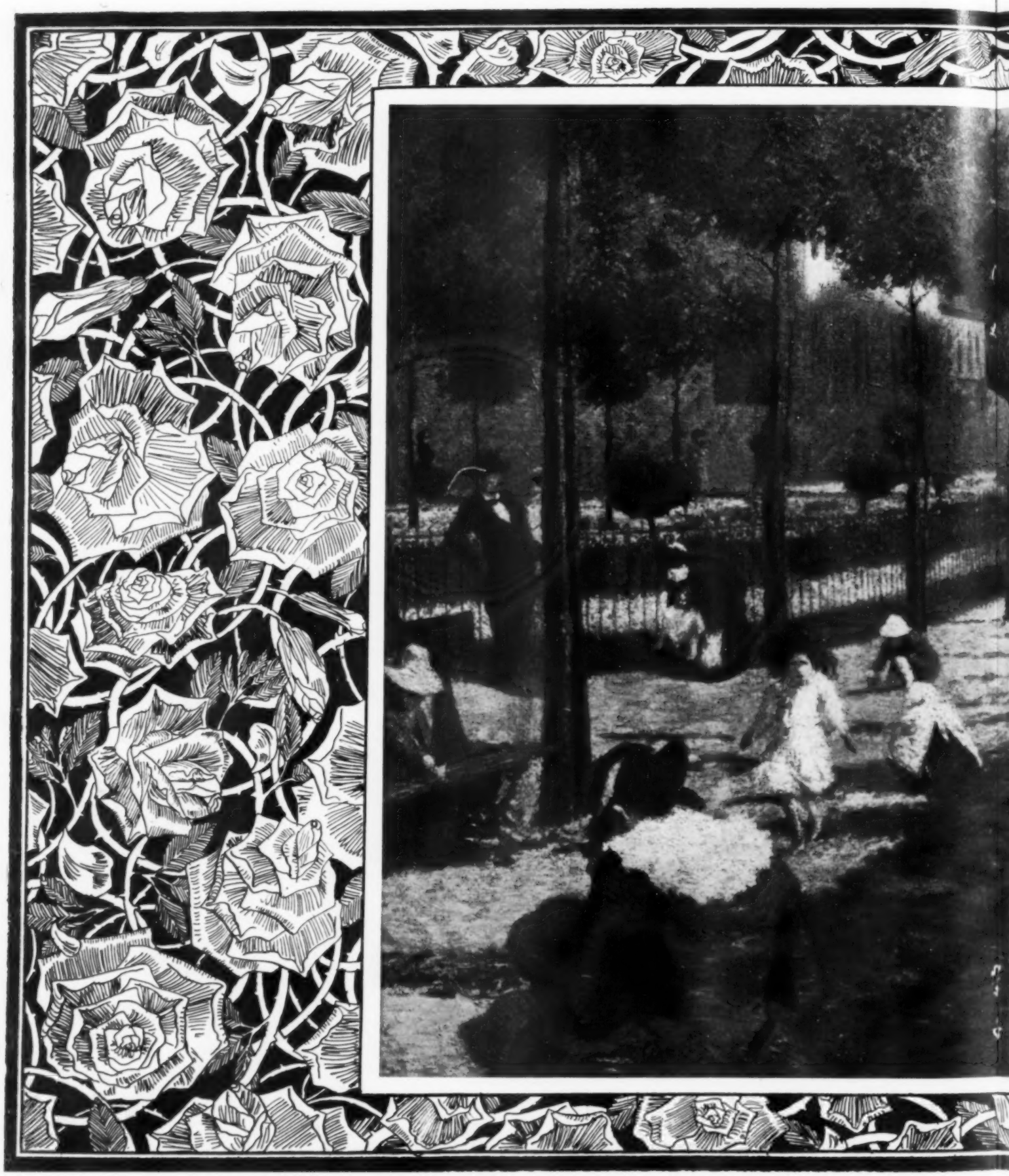
GLIMPSES

WHAT—

A custom it is becoming among some of the well-known society leaders to annually hold Christmas Eve for their intimate and choicest entertainment. As the same list is used year after year, there are gathered together men and women—who insensibly grow to feel the charm of a special friendship—expressed by this yearly call by a hostess who thus marks those she has favored. There is always a Christmas tree to hang the gifts upon—always a witty gift presentation made by one of the guests, and amusements furnished by professionals, preceded or followed by a supper, as it may happen. There is at the present time great need of cultivating this friendly spirit of selection upon special occasion. Social functions have grown to be such "give-and-take" affairs, so thoroughly artificial and impersonal, that the ambitious women who are most active in such matters feel at the end as if they had not a friend in the world, particularly among the hundreds who have dined and danced at their invitation. To have friends one must choose well at first, and spare no pains to cultivate the friendship from the start. To hold friends once made requires the efforts of heart and brain.

IT—

Is said that the holiday sales of jewels of great value as well as jewelry in all its forms, has been far beyond expectation.



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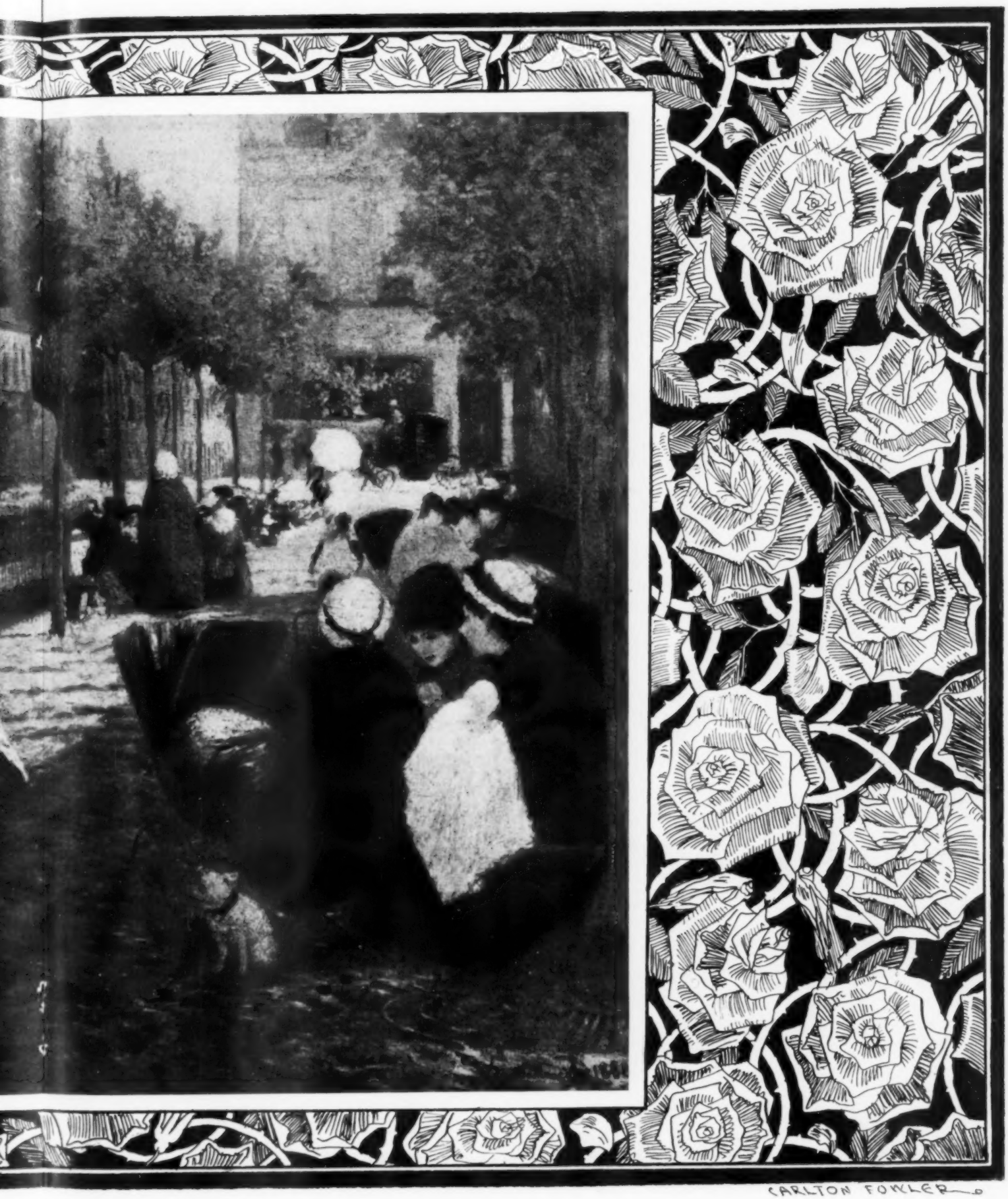


PAINTING BY ZANDOMENEGHI

eur Zandomeneghi, page 59

OBSERVATIONS ON VERY SMART DRESS

THE FASHIONS AND FADS OF THE MIDDLE AGES MUCH EXPLOITED—
BULLION FABRICS OF LINKED MAIL

Ecclesiastical in its essence is an evening gown of dark purple tulle over cloth of tarnished silver hemmed at feet with a rich band of jewelled bullion gauze tissue, and having a broad band of the same wound about the figure from shoulders to knees, crossing the skirt front diagonally, winding about the waist, and forming a double cross on the bosom. From under the band, as it circles obliquely the upper part of the torse, there falls a scant overdress of brocade, rich in a Byzantine design in turquoise and dull silver and smoky greys. This is stiffened at the bottom, which drags scantily in a short fish tail, by a narrow band of sable fur. This overdress or mantle ends on each side of the bust, and has two corners below, which are lapped over at the ankles in front, fixed by a large brocaded and jewelled rose ornament. The mantle is shorter here than at the sides and thus shows the purpurine underdress. A long sleeve of purple tulle hangs from each arm, its end weighted with a thick knot taken in the stuff. With this gown, one of the new Byzantine head dresses is worn, this particular one made of a circular piece of stiff tarnished silver bullion cloth studded with a few jewels and bordered with a double edge of sable. It circles the head rather far back, but rises high enough to form a halo, and the hair is coiled behind between the slender ends of the crescent.

SUPERB HEADDRESS

A headdress of similar Russian character is made of seed pearls in a solid woven texture bordered with a row of large turquoises with three pear-shaped pearls on the top. Still another is made of a lattice of small gold beads, edged about the moon-shaped portion with a vine of small pink satin ribbon roses. Behind the net fits the head like a little cap, below which the hair is coiled in a soft chignon.

LOVELY GOWNS THAT REVEAL ALL THE BEAUTY OF THE FIGURE

The new moyenage gown is built on structural lines, and reveals superbly a superb figure. Take one in rich, soft bluish grey satin, made in a Princess tunic that hangs to the knees, lacing up the back, slashed up the front to the middle and cut into a small round decolletage. It has long, tight sleeves of the same satin, rich embroidery in blue steel and peacock crystals forming a broad band straight down the arms, a very deep border on tunic hem, running up very narrowly at the front slashing, and massing in two rose-window designs, one over each breast. Low about the waist there is a narrow band of the same embroidery, which buckles in front, and falls in a single wedged-shaped end most heavily embroidered and just a bit longer than the tunic. Under this a long limp robe of the same material is bordered deeply with the embroidery. I call such a gown structural, because it designates delicately but firmly shoulders, bust, torso and length of limb.

Another gown having round ornaments in soutache on each side of the bust has a narrow line of the same going straight down the center of the front, bordering each side of an opening that reaches from hem to the middle of the skirt, the embroidery broadening and developing at the corners of the hem into two larger roses like those on the bust. This gown is in grey corduroy laced up the back, and with a laced close-fitting sleeve, the lacings of this last pulled loosely at the elbows to show a puffing of plaited tulle like the petticoat effect in front. This tulle petticoat is weighted and plaited in three thicknesses, otherwise unlined, while the dress, weighted also, is simply slit and not sloped away, so that it hangs together and in between the ankles in walking. About the hips, low and round, there is a broad flat belt of the embroidery, shaped to fit the figure, and buckling in front without ends, this buckle coming at the point on the skirt where the line of embroidery begins.

A FASCINATING ACCESSORY OF THE MIDDLE AGES

Hanging pockets on these simple moyenage gowns, or on long straight pelisses, are very stunning and often the most decorative spot on the costume. They are flat and large, but in many different shapes, velvet, stiff bullion, raised embroidery, and tassels or passementerie trimming them, and they are slung from the bust or from shoulder on passementerie chains, which knot together several times and are passed through loops in the gown to keep them flat. Often for a dressier gown the skirt is looped up at the same time in Marguerite fashion.

NOVEL FABRIC THAT SUGGESTS THE COATS OF THE CRUSADERS

One of the gorgeous novelties is a linked mail in jet, or in tarnished silver or gold bullion links woven into a supple bullion gauze fabric, that suggests beautifully the Crusader's coats of mail. Some of this stuff is made into a straight short tunic that hangs from bust to knees with long close sleeves, its hem bordered with fringe. It is more or less straight, models the bust firmly but hangs a bit away from the waist so that the figure is very supple in effect. Its hem hangs heavily about the limbs over a skirt of softest Liberty satin, which laps over at the side of the front and is fastened with jewelled agraffes, this opening and its scant long hem bordered with fur—this gown in dull gold mail, white satin and sable proves delicately royal. Similar linked mail in jet is used for a large circular cape lined with black satin, fastening high up about the throat with a stiff military collar in deep crimson velvet encrusted with large jet and gold flowers, and a large heraldic ornament in the same crimson; jet and gold ornaments the cape on each side just below the shoulders. This hangs as though weighted with lead above a filmy evening gown, and glitters in splendid streaks of light and dark as it models bust, shoulders and hips.

THE MANNER OF WEARING THE NEW TURBANS

As for hats, quite a new note is struck by a turban made of large twists of two materials, plain gauze and soft brocaded gauze, or even of gauze and silk. It sets low about the head in Oriental style, as Madame de Stael wore hers, fitted over a skull cap foundation. Coronets and tiaras must be remade entirely and enormously increased in size. They should be worn low across the forehead, encircling the whole brow, instead of placed high about a topmost coil as formerly, and they are adjusted with the aid of scarfs of tulle twined with chains of pearls that encircle the back of the head in turban style.

THE LAWN TURBAN

The new lingerie headgear, which will be brought out in the south next month, is one of these bewitching, head-encasing turbans made of draped folds of fine linen lawn, one end tucked in near the side of the front, and fastened with a pink satin ribbon rose or with a round paste brooch, while its crown, lower and smaller than the outside, is covered with finely tucked lawn in a cap effect. Another big draped lawn turban has a tucked brim that lies about the ears like lappets, a scarf of silk draped above, with ends simply tucked in. This covers all the hair save in front, where the lappets are cut up high. A ruche of tulle surrounds a turban of printed Indian batiste, the folds of which are punctuated by a knot of black velvet, and a turban of beautiful brocade silk with a rich jewelled buckle and not a scrap of other trimming, is wonderfully effective with a rich lace afternoon gown, brocade scarf or wrap to match. The whole gamut of these wholly eighteenth century turbans is struck when flounces of lace hang about temples and neck in Charlotte Corday fashion, close to the head, the crown of lawn lying closely to the hair, and bound about it with a triple Greek filet, revealing the contour of low crown with a Greek knot towards the back.

Aube de Siecle.

New York, November, 1908.

GLIMPSES

DIAMOND—

Monograms, small affairs, inside a circle, and set in tiny stones, are a favorite marking for leather card cases or bags with those who can afford such luxurious fittings. There is, of course, a great distinction and charm to such marking, but it must be kept small to preserve its refinement. Anything large of this sort would be showy and vulgar.

THE—

Origin of the big muffs was to permit the owner to carry in it her toy dog. In Eighteenth Century prints we may see the proof of it, and the "Poms" of the day could easily be hidden in the muffs we are all carrying. Fur, we are to suppose, was the winter dress of our first ancestors—Adam and Eve—consequently the love of it has had time to grow into periodic crazes. Then consider its popularity and inexpensiveness through the savage periods of humanity and its importance through the centuries until the XVIth Century, when it began to pall, and appeared only as collar and cuff trimmings. It was long worn on the appanage of those engaged in finance. Not until the Eighteenth Century did it revive in splendor, when the women at Court made it an accessory redounding to their beauty and love of intrigue. Instead of dogs they carried in their muffs their vanity supplies—not having vanity cases—and slipped in love letters and poetic effusions from ardent admirers.

THE PREVAILING MODE IN EVENING GOWNS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 37

WHAT SHE WEARS

FASHIONS A BIT RECKLESS OF HEALTH—WHITE SATIN AND GOLD EMBROIDERED WHITE NET MAKE A SMART DINNER DRESS—WHITE CHARMEUSE AND WHITE CHIFFON SILVER TRIMMED MAKE LOVELY GOWN FOR DÉBUTANTE—STRIKING EFFECTS IN FUR—MADE-UP MUFFS

HAd it been suggested to all women who follow the fashions, that for this winter they should accept the least possible protection from the inclemencies of the winter, give up proper underclothing, wear the same supple, lightweight silks they wore all summer, and that neck and arms should have for cover only tucked nets, or other transparencies of the same weight, there probably would have arisen active and emphatic remonstrances, as well as many flat refusals to endanger health and life by allowing such a senseless proposition to be considered for a moment. What has happened—and to the surprise of those looking on—is that without the least protest a tremendous change of garb has taken place—a change of a most revolutionary kind. Day or night—once the wrap is dropped—women present figures that seem to be dressed for August weather.

Suit of navy blue broadcloth with a collar and inset pieces of black velvet and buttons of the cloth. Blue beaver hat trimmed with white novelty quills and a blue silk chou.

It matters not if cloth, serge or velvet has been selected for the skirt, and its short length of bodice, arms and neck are seen under some thin, transparent fabric of white, black or mousselines dyed to match the heavier fabrics. There is, to be sure, a compensation of long and warm fur coats offered to those who can afford them. In fact, in the coat-wrap direction there has never been such astonishing fur creations worn as to-day. But what shall be said of the mass of fashion's followers, shivering under inadequate clothing from head to foot, lacking the correct furs, as they pull off some slight wrap or jacket, and present the same ordered figure with barely covered arms and neck? Shall we ever become sane enough to discriminate as to the fitness of dress, and cease making martyrs of ourselves—to no purpose? Shall we ever become alive to the fact, that in aping dress styles that require certain costly accessories we cannot afford, we render ourselves quite ridiculous and frequently endanger health?

GOLD EMBROIDERED NET AND WHITE SATIN

Indoor dress, under present conditions, does not come under the same criticism, as the houses are warm, and the character of an evening toilette obliges those who go to dances or dinners to wear suitable wraps, and to avoid the exposure of the streets by driving. Imagine the exquisite beauty of a gown worn at a house-party dinner which was extremely ceremonious in character. The under fourreau was of white Liberty satin, a demi-traine skirt with princess girdle. The over-tunic was of white net, with a woven design well separated in gold thread and geometric in design, ending in a square line at the back, but in front falling on the left below the bust into open pointed ends. These were finished by very long white silk tassels, having feathery gold fringe sections covering the whole length. The bare neck and the arms at their full length were closely draped and fitted with white tulle, the entire surface of which was thickly sewn in parts with pearls, following a delicate design. The décolletage in part was outlined by a beautiful and finely wrought galoon of gold, which also edged the square or uppermost side of the big pieces belonging to the tunic both front and back. This galoon also edged the left open sides of the tunic. A knot of the over-skirt tulle, finished off with golden ornaments, was placed on the left side of the bust. A white satin ribbon snood ran through the front locks of her hair, and afterwards lost itself among her hair puffs on the left.

Child's box coat of fine white serge, trimmed with white pearl buttons. The black velvet collar and cuffs are covered with Irish lace. White beaver mushroom hat with satin crown band.

Little girl's dress of pale pink French flannel with a finish of pale pink silk scalloping and a self-tone silk sash. Turnover collar and cuffs of white, hand embroidered linen.

DÉBUTANTE'S COSTUME IN SILVER AND WHITE

More simple was a débutante's dress at the same dinner. The slip, a princess skirt, was of white charmeuse, overdraped with white chiffon. The bottom square line was kept in both materials in the back, and both were finished on the bottom simply with hems. In front this full tunic was caught up into exquisite folds and held at the knee hight by a silver chrysanthemum with pendant buds. The chiffon drapery was clustered gracefully into a bunch at the back, where it was held very high by a girdle of silver composed of a wreath of smaller chrysanthemums, well graded and fitted to the short waist line, while assisting also to hold in the plaited folds of a chiffon fichu. This fichu was draped over the shoulders in a pretty way, so as to cover half of the simple, tight satin sleeves, with their upturned, straight cuffs edged with a narrow bit of silver lace. This fichu had its ends kept wide apart, showing a décolleté half-high guimpe of real Venice lace. In good taste was the single row of lovely pearls on the wearer's necklace, and so was the silver ribbon that ran through her lovely auburn hair. An ideal gown was it, in truth, for one of her age—it being kept so delightfully subjective to her youth and charming fairness of form and feature.

ALASKA SABLE TRIMMING ON GREEN VELVET REDINGOTE

We know how great is the craze this winter for fur trimmings on gowns and costumes, while now and then are seen many before unthought of and most chic ways of arriving at rare becomingness. An example was met at Delmonico's while lunching there a few days ago, when an unusual gathering of smart women happened in at the same hour. The garment in question was a green velvet redingote costume, with its carriage skirt untrimmed. The coat was sleeveless, with large arm openings, trimmed with borderings of Alaska sable, while the double-breasted crossing in front was low on the left, leaving a V opening at the neck, which was also bordered with fur, as were the large, long shawl revers. The skirt of this coat was designed in panels, edged on the bottom, as well as up the seams half-way, with full bands of fur. Tight velvet sleeves to match the coat were evidently attached to an underband. A Russian turban was worn of the same fur. It had glimpses of lovely Van-loo red velvet, showing through the fur openings for the purpose, which gave to the hat a most artistic effect. What with her long, flat fur boa, it was rather odd to find her carrying a large pillow muff, made up of velvet and fur in stripes. But it was exactly that breaking away from a big, all-fur muff that bespoke the master hand. A muff of all fur would have given an effect of heaviness that would have ruined the ensemble.

MUFFS OF VELVET AND CLOTH

It is quite true that, in spite of the possession of several fur muffs, certain costumes are not considered to have justice done them without these "made-up" ones. Many of them have no fur at all used in trimming them, as satin and velvet, velvet and cloth are preferred, with big bows of black satin ribbons, as well as quillings, which add great distinction to all black muffs. However, the latest departure in this line is to introduce with a sombre costume of lead gray or deep bronze tints, a muff of some brilliant color, as one in Vibert red or vivid parrot green. One must in such cases dress up to the muff, and make it the smart note of color, giving special study to the effort to be arrived at.

RUSSIAN MODELS IN HATS AND COATS

Russian coat costumes, worn with turbans, fur trimmed, are at once most youthful and smart for women of medium hight and slender of figure. Velvet or cloth, bengaline or cachemire de soie, give a variety of fabrics in ordering them. They may be worn with long or short skirts. Long ones, however, give the most graceful contour. The back of the coat, which fits into the figure and is a little more than half-long, has a panel effect, and so has the back of the skirt.

Pongee dress in a deep sauterne with self-tone pongee buttons on the left side from shoulder to hem. The yoke piping and draped scarf are of black satin. The yoke is in two pieces, the collar and pointed piece being of Cluny lace surrounded by finely tucked net.

NEW FRENCH MODELS FROM JEANNE HALLÉ AND GIRAUD

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 37

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

THE first requisite of negligee garments is that they shall be immaculately dainty and fresh. Dressing sacks or wrappers are undoubtedly fascinating with billows of lace and frou-frou, but quite the reverse when those trimmings grow bedraggled. Only the affluent should attempt the elaborate, therefore, the medium or limited purse confining itself to the purchase of more practical materials. And there is no reason why one should not have both practicality and daintiness combined if the right selection is made, the right one undoubtedly being the always attractive albatross, light in weight, warm and comfortable, and capable of constant washing without injury. At one shop in town there is a full line of dressing gowns and bed-sacks in this material. They are all of French make and hand embroidered, yet the prices are scarcely more than one pays for very ordinary garments of domestic make. In the second sketch is shown a beautiful little dressing sack, almost entirely covered with a design of small orchids and foliage in exquisite work. This spreads over both sides of the front and across the back, and continues around th cape sleeves. There is a flat-pointed collar at the neck, on which are dots and scallops. The scallops at the bottom are a fancy shape, deep and heavily padded. The sum asked for this—$10—is reasonable when the amount of work is taken into consideration.

INEXPENSIVE DRESSING JACKET

The original of the third illustration is most remarkable value. The turn-back collar and cuffs and one side of the front show a scalloped pattern, hand embroidered in mercerized floss. The jacket comes in pink, mauve or blue, and sells for $4.50.

FULL LENGTH WRAPPER

The absolute simplicity of the first model, with just enough embroidery to relieve it from plainness, makes it a charming dressing gown. The pattern appears on the deep yoke that runs well down over the top of the tucked sleeves, and again on the broad cuffs. Large and small scallops are combined to give variety. At the foot of the skirt are three tucks of ample quantity for letting out in case washing causes some shrinkage. Price $15.

Another dressing sack, still cheaper than that in the third drawing but identical in shape, is trimmed in bands of machine embroidery of geometrical design in two shades of pink, dark and light. It comes in mauve and blue also. The back is straight and loose, plaited under the collar.

CHINESE SILK LINEN

is one of the new spring fabrics of decided attraction. Straight from the Orient come these goods, done up in rolls and marked with Chinese lettering on the wrapping, so that one has every security for their importation. The textile is all silk, every thread pure, but because of their extreme lightness and a very crisp finish they have had linen added to their title. Nothing could be more suitable for warm weather frocks, as it is a fabric that is the acme of coolness and freshness. It comes in plain colors in every possible shade, as well as a gunmetal for mourning. Its surface is just touched with a shadowy white, which gives a sort of frosted effect. Each roll contains a full dress pattern of seventeen yards. The material is 19 inches wide and costs $18.50. This fabric promises to establish itself as a much desired material for smart morning gowns and walking suits.

STOCKING PROTECTOR

There is no one who will not rejoice in this new invention, which seems fitted to fulfil all the promises made for it. It is a toe guard, a little, soft sack, like a fingerless mitten to fit over the toes, under the stocking and protect it from wear. It is claimed that it will positively prevent the thinnest and sheerest silk or lisle from wearing through. The device is so ingeniously shaped that it will not curl or wrinkle up, and it is said to prove comfortable to the tenderest foot. The fabric is a woven one, strong and tough, yet perfectly soft. It absorbs moisture, keeping both shoe and stocking dry. Such an invention will much rejoice the women of the family, who need no longer groan over a work-basket heaped with stockings to be mended. The price of the contrivance is 10c. the pair.

LARGE JET BEAD HATPINS

Huge balls entirely encrusted in tiny beads sell for 50c. each, and are very smart, whether for black or colored hats.

MARABOUT CAPES

are extremely fashionable, having been adopted by many well-dressed women. Their warmth is great, and as a wrap for restaurant or theatre wear they are most fit in every way. In length they reach fully to the waist and have a finish of loose tails at the bottom. Around the neck the fit is snug, and there is a narrow standing collar. In either black or dark brown they are very good. Price $30.

HANGING EAR RINGS,

which continue popular, are constantly brought out in new designs, the choicest of which are the delicate light arrangements of stones. At a shop celebrated for its excellent French jewelry, reproductions of real stones are shown in ear rings in pearls and rhinestones that are as graceful as any seen this winter. From a medium-sized pearl of fine lustre, hangs a gold bar almost an inch long, very narrow, but widening slightly at the bottom, where is attached a pendant pearl, smaller than the first. These may be had in either style of fastening desired. Price $12.

SHORT SILVER CHAINS WITH RHINESTONES

Everything in the way of jewelry now tends toward drooping effects, and the pendant is therefore much seen among neck ornaments, it having displaced to a considerable degree the dog collar; again and again a single stone hanging from a fine neck chain is seen on fashionably dressed women. A lovely little chain of silver, set with rhinestones close together and embedded in a ring setting, costs $12. The workmanship is so skilful that the chain can scarcely be told from an extravagantly priced ornament.

CIGARETTE CASES

in pig skin, from one of the renowned English makers, are charming, the hinges, clasp and catch being in dull-finished gilt. There are also corners of the same metal to save rubbing. Price $3.75.

MANICURE CASES

in red morocco, lined in moiré, are one of the latest toilet accessories and are most convenient, as they have all the implements right at hand for proper care of the nails. These are in real ivory of the best quality, the entire case measuring about ten inches in length and folding compactly for packing. It sells for $30.

WHITE NET WAIST WITH REAL IRISH LACE

This is a real bargain, as everyone knows how even a scrap of Irish lace runs into money, and this blouse sells for $15 only. The sleeves are tucked around from shoulder to wrist in half-inch tucks, and the waist is also tucked from neck to belt. A two-inch band of baby Irish extends down the front, and the same is inset on the shoulder seam. Aside from this handsome trimming, the waist is plain, save for large crochet balls that are dotted here and there on the front.

THE HIGHER LIFE IN ART. A SERIES OF LECTURES ON THE BARBIZON SCHOOL OF FRANCE INAUGURATING THE SCAMMON COURSE AT THE ART INSTITUTE OF CHICAGO. By John La Farge. The McClure Company, New York. Price $2.50 net.

John La Farge is at once one of the most competent of American artists and one of the ablest and most helpful of American critics. He did a great service to the public when he consented to discuss painting in a popular magazine. He has done a like service directly to the hearer of these lectures, and through this book that service is likely to be extended to an indefinite number of persons who could not come within the reach of his voice. The plan of these lectures is excellent, for they are singularly free from the technical nomenclature of art criticism so dear to the smaller critics, but still they are full of a truly artistic spirit. Any intelligent person can read these lectures with profit, and no such person is likely to read them without a clearer and more precise appreciation of the artists and the art discussed. The lectures are six in number. The first is introductory to the series, and is largely occupied with the discussion of Chasseriau. In the second lecture Delacroix occupies much of the lecturer's space, though Géricault also comes in for consideration. Millet is discussed with loving intelligence in the third lecture; Diaz and Decamps occupy the fourth; Rosseau, Dupré and Daubigny the fifth; and Corot is the chief figure in the sixth. The lectures are illustrated by about sixty photo engravings of pictures by the artists discussed.

A MOTOR FLIGHT THROUGH FRANCE. By Edith Wharton. Illustrated. Chas. Scribner's Sons. $2.00 net.

It seldom happens that one sees in the motor cars that fly about New York City a face of Mrs. Wharton's distinguished intelligence, and while some thousands of Americans have taken motor flights through France, few have flown to such purpose as she who records her impressions in this beautiful volume. Mrs. Wharton finds in the landscapes and the venerable cities of France suggestions that they do not hold for most travelers, whether American or European. For her the roadside thatched cottage, the swift river spanned by bridges centuries old, the city gate, the great cathedral, have meanings that stir the imagination and the memory. Her journey is one of enchantment, and she makes the record of it enchanting to the reader upon every page. Sometimes she generalizes, as when she declares, apropos of the elaborated figures in Rouen Cathedral, "All northern art is anecdotic and has always been so." Sometimes she is moved by a country such as that of George Sand, so charmingly described by that brilliant Frenchwoman herself.

Lourdes, that is the Lourdes of the pilgrims, she finds mainly vulgar, but the old town, which is not crowded with showy hotels, impresses her as quaint and beautiful. She takes special delight in the mountains of France, but her aspiration after the hights does not prevent her from realizing the singular beauty of the French rivers and their valleys. Mrs. Wharton has been especially happy in her choice of illustrations. They show some of the most beautiful bits of France, rural and urban. One of the most charming of the pictures is that of the Rue de l'Horloge of Rouen. This sunny bit, with its amazing richness of architectural decoration, is a delight to the eye. In a very different way the view of Thiers from the Pont de Seychalles is full of charm. The picture of Carcasonne is worthy of the associations that cluster about the town immortalized for some of us in a famous and charming French poem. It is a pity that Mrs. Wharton rode too fast to see with sympathetic eyes the French country folk of to-day.

Of recent illustrated volumes surely this is one of the most satisfactory, and of all travelers who have stories to tell, Mrs. Wharton is without doubt one of the most intelligent and interesting.

ALASKA: THE GREAT COUNTRY. By Ella Higginson, Author of Mariella, Of Out-West, When the Birds Go North Again, From the Land of the Snow-Pearls, etc. The Macmillan Company. $2.50.

In the author of this book Alaska has an unreserved admirer. It is to be noted, however, that Alaska means for her two different things, and that she has a somewhat illogical habit of affirming that of one Alaska which is true only of the other, or more accurately of treating Alaska as a whole and predicating as true of all the country's 570,000 square miles the charms of a part. This in particular is true of her generalizations as to climate. Now, the Alaskan coast from the region immediately southeast of Sitka, to the western end of the Aleutian chain, has a relatively mild winter climate and a short but hot and immensely productive summer. The author, however, seems at times to imply that what is true of the coast climate is true of the whole country, though she lets out that the ground at Dawson, even in the hottest summer never thaws to a depth of more than 18 inches.

No one who knows the country will quarrel with what the author says of its beauty, and she manages in her earlier chapters to do some genuinely effective word-painting in her description of summer along the coast. One cannot read these chapters without an instant longing to be off to Seattle, and out by steamer to Sitka and the uttermost west. There are effective and interesting descriptions of the interior, of the voyage down the Yukon, of Dawson, Nome and other places, and a great variety of lively and important information about the land, its inhabitants, its social life and its products. The illustrations are many, and some of them are beautiful.

THE PANTHER: A TALE OF TEMPTATION. By Anne Warner. With Illustrations by K. M. Thomas. Boston: Small, Maynard & Company. $1.25.

Miss Warner stepped aside from her accustomed paths to write this highly symbolistic story. She has done it with much art, and for the most part with good taste, though the effort at attaining a special style too often obtrudes, and the trick in such expressions as, "Its potency was portentous, its portent potent" is unpleasantly palpable. The illustrator, especially in the symbolic marginal decorations, has wrought well to emphasize the dimly indicated intent of the author, but the story will give rise to speculation and debate. No doubt such was the intent of Miss Warner. We cannot help thinking the colored frontispiece a rather grave aberration of taste, fitter to illustrate the writings of a very different woman from Miss Warner.

THE NEWEST BOOKS

How to Understand Electrical Work (Harpers, $1.75) is a practical handbook of applied electricity by William H. Onken, Jr., and Joseph B. Baker, experts in electrical science, especially addressed to boys and others of fair education and the capacity and disposition to give time and thought to what they read. The authors have told their story in clear language, and without unnecessary technicality, but they have not undertaken to make the theory and application of electricity plain to the ignorant or thoughtless, seeking to gratify mere idle curiosity. Those who expect to profit by this book must come to it with a live and intelligent interest in the subject, and they will find it all the more valuable if they have already studied some elementary textbook upon electrical theory. In the three hundred clearly printed pages of text the authors have discussed in much detail the application of electricity to the daily business of life. Most persons will feel that the subject of wireless telegraphy might have been treated at much greater length, instead of being dismissed with a few words of description and a very inadequate reference to theory, and many intelligently curious readers would gladly have dispensed with mere illustrations of machines and implements for the sake of diagrams and the like, displaying the interior mechanism of electrical devices. There are, however, many such diagrams, and those that deal with electrical traction are especially elaborate. In view of the general plan of the work, mere pictures of machines and domestic interiors are rather meaningless.

Anne Hollingsworth Wharton's new volume, An English Honeymoon (J. B. Lippincott Co., Philadelphia, $1.50 net), is a set of familiar letters from imaginary people, describing some of the loveliest parts of England, and telling, with pleasant spirit and delicate humor, of incidents and adventures natural to the journeyings of newly wedded folk and others. The style is agreeable, and although the letters are presumably all by the same hand, it is not without variety suited to age, sex, and condition. There is not too much description, and the literary references are seldom hackneyed and usually apt. Nearly a score of well-chosen and satisfactorily reproduced illustrations lend point to the text. As many more would have been welcome, could they have testified of like selective care, for the pictures are not those most familiar to readers and travelers.

St. John Lucas, who chose the poems in The Rose-Winged Hours: English Love Lyrics (New York: Longmans, Green & Co.; London: Edward Arnold, $1), makes a defence of himself as the compiler of still another lyric collection. His defence is ingenious and manly, but perhaps the best excuse that can be offered for his pleasant sin is that he has made at least as good a collection as any other of its size. He opens with Shakespeare's lovely O Mistress Mine, and follows it immediately with Heywood's even lovelier and more truly lyric, Pack Clouds Away. After that we have many old friends of the sixteenth and seventeenth centuries, a few of the eighteenth, and again many of the nineteenth. The justice of placing Wordsworth's delicious but unimpassioned pastorals into a volume of love lyrics is questionable, and Mr. Lucas might with a more catholic spirit have included a few of our native American love poems, in which kind of verse our poets have not been fertile, indeed, but often extremely happy. Too much of such verse in English, on both sides of the water, has a little the sound of a highly skilled exercise in composition, but not so the love lyrics of Burns, and what knowledge of the feminine heart in Blake's Love's Secret!

In the volume, De Libris, Prose and Verse (The Macmillan Company, $1.50), Austin Dobson has brought together many short things of his own, most of them recently contributed to various periodicals. The openings essay is a discursive trifle dealing with some old books which the author represents as belonging to his own library. The essay on Bramston's Man of Taste is an attempt to revive interest in the forgotten eighteenth century author whose couplet as to the soothing power of music is still a favorite quotation. Another essay deals agreeably with The Parent's Assistant and other early books for the young. Kate Greenway and Hugh Thomson are discussed under the title Two Modern Book Illustrators. Mr. Dobson even has the courage to recall to the light of the twentieth century the long-neglected Samuel Rogers, famous in his day as "the banker poet" and a giver of breakfasts. One of the best of the essays is that on Thackeray's Esmond, which Mr. Dobson treats as res adjudicata, though he finds interesting things to say of it. Admirers of Thackeray will somewhat grudgingly suffer Mr. Dobson to place The Virginians ahead of Barry Lyndon. Other essays give us Fresh Facts About Fielding, and discuss a somewhat obscure French book of the mid-eighteenth century. Of Mr. Dobson's verse the best is his Horation Ode in honor of Cervantes and Don Quixote. The poet made a questionable venture when he parodied, in Milton's honor, one of the majestic Puritan's almost flawless short poems.

RECENT FICTION

Mr. E. Phillips Oppenheim's latest contribution to "Thriller" literature is well named The Long Arm of Mannister (Little, Brown & Co., $1.50). For some reason, not clearly defined to the reader, seven men and one woman in England had conspired to wreck the fortune and domestic happiness of their friend Mannister.

The villainous scheme of the octet would, no doubt, have been entirely successful if Mannister, while abroad in pursuit of his erring wife, had not got an inkling of the truth which led to his discovery of the identity of each member of the amiable gang.

At this point the story begins, and with breathless interest we proceed to follow the exciting narrative of Mannister's eightfold revenge, which, being much more astutely planned than had been the conspiracy to ruin himself, met with a far greater measure of success. The Long Arm of Mannister is, of course, machine made, and the characters are puppets; but don't fail to read it if you seek the sensational.

Frances Aymar Mathew's novel The Flame Dancer (G. W. Dillingham Co., $1.50), is a lurid and bewildering tale that begins in New York with an unedifying glimpse of its smart set, and then proceeds by rapid stages to develop a veritable orgy of sensation that culminates with a realistic exposition of the Flame Dance in a subterranean apartment in the Chinese quarter of San Francisco.

Some jewels valued at $2,000,000 are stolen from a young woman at a ball, and a multi-millionaire is good enough to offer a detective half a million for their recovery. The most fearsome character in the book is an erudite Chinese hypnotist, who makes a lot of trouble by the free exercise of his uncanny gift of See-foo-tee (whatever that may be). The heroine, after figuring some time as the genius of evil, is redeemed by the transforming power of love. The novel is illustrated.

The Green Mummy, by Fergus Hume (G. W. Dillingham Co., $1.50), is a baffling mystery story, told with rather more than this ingenious author's usual skill, and contains at least two live characters in Mrs. Jasher and Professor Braddock. The Green Mummy, although originally a Peruvian Inca, was transported from Malta to England, where it made no end of trouble until finally restored to its early sepulchre in the fastnesses of the Andes mountains. The book is defaced by an appallingly bad frontispiece.

Daniel Boone; Backwoodsman, by C. H. Forbes Lindsay (J. B. Lippincott Co., $1.50), is a judicious blending of fiction and history that, while primarily intended for boys, plainly presupposes a sound elementary knowledge of American history on the part of its readers. In a preliminary chapter the author sets forth the essential facts of Boone's early career, while graphically sketching the dangerous conditions of frontier life previous to the Revolution. The narrative proper begins with an account of the hazardous expedition of hardy pioneers from South Carolina to Kentucky, and tells of the founding of Boonesborough and the exciting experiences of the early settlers. The character of Boone himself, whether based on truth or imagination, is rendered exceedingly attractive and picturesque. The author likewise introduces the backwoodsman's adopted son, Hardy Goodfellow, and his faithful companion and scout, Simon Kenton. The book is embellished with four illustrations, including a frontispiece in color.

Mrs. Wilson Woodrow's novel, The Silver Butterfly (The Bobbs-Merrill Company, Indianapolis, $1.50), reads as if it had been written on a "rush" order to fit the colored illustrations by Howard Chandler Christy, in which it abounds. It is a tale of love and mystery, with a great deal of dialogue such as we are assured by many novelists occurs in some circles of New York society, but such as no living man ever listened to or took part in. When the hero assures his sweetheart that he is not thirty-five but eighteen, and not a conventional youth, but just Paris in dappled leopard's skin, wandering over the slopes of Ida with Oenone, she forgets that it is women and not men who know their mythology and poetry, and that no engineer of thirty-five is in the least likely ever to have said any such thing.

THE WELL DRESSED MAN

FUR-LINED OVERCOATS—FUR WAISTCOATS—GLOVES AND CAPS

There is no denying the fact that fur-lined overcoats, gloves, etc., are far more generally worn this winter than ever before, but it can hardly be said that on this account they are less desirable or even less fashionable. It is a general rule, of course, that wide popularity affects exclusiveness, and that exclusiveness is one of the main elements of smartness in dress, yet to carry this out logically would be to class sack suits, evening dress clothes, derby hats and many other articles of apparel that are worn by everyone as too common to be really smart—a thing manifestly absurd. Indeed in nearly everything relating to masculine attire it is not so much the thing itself—the general type or form—as its cut or quality that determines smartness. And this is especially true of fur, so that while the inexpensive grades and imitations make its use much more general, the prices of the good qualities remain as high as ever, and render impossible any danger of their going out of vogue. Leaving out of consideration the very cheap garments, which are rarely ever worth while, even the more reasonable fur-lined coats such as the average man may feel to be within his means, are fairly high in price—ranging from $100 up—and certainly I should not advise anyone to forego the warmth and comfort to be derived from one merely because he cannot have it of the best.

FUR-LINED DEERSKIN GLOVES

Although one may now find long coats of mixed materials, such as are used for ordinary ulsters, lined with fur, and although there are many newer styles intended for motoring, there is rarely any change in the make of fur-lined overcoats for street and dress wear, because, in the first place, little change is possible, and in the second, being intended to last a number of years, the designs are conservative and not affected by the fads of a season. Indeed the only idea that can be described as in the least novel is that of having notches in the collar—a style illustrated by the accompanying drawing—and even this is an exception to the rule. Personally, I think such a collar no better in effect than the older "shawl" or "roll" shape, nor is it, so far as I have been able to observe, in the least degree more correct in fashion. Generally speaking, the more simple the finish of fur-lined coats the better their style, and for this reason braiding of any kind is not to be advised; buttons are to be preferred to silk frogs, and sleeves should be plain—except, perhaps, for a button or two—rather than trimmed with fur or made with turned-back cuffs. I should also recommend the ordinary flap-covered pockets over those set vertically or diagonally, and single or double-stitched over strap or welt seams. The materials are black broadcloths, kerseys, etc. (colored fabrics, such as dark browns, dark blues and grays are never used, and mixed materials only for the motoring coats referred to above), and the linings, mink, muskrat and other dark-toned furs. Sealskin, however, is not a fur to be advised, nor is Persian lamb usual for lining, although much used for collars, in combination with linings of mink and other brown furs. Of course, the better the quality of cloth and lining the smarter the appearance of the coat, but in any event the cut should be full and the length from forty-eight to fifty-two inches according to hight of wearer.

FUR OVERCOATS

Although the idea is an old one, and the garments are not only extremely smart in looks but splendidly adapted to all kinds of winter sports, fur waistcoats have never become a general fashion. On the contrary, they are still so uncommon that it is doubtful if one could find them ready-made at any of the shops, and the result is that they have remained one of the few really distinctive styles in men's dress. Only certain kinds of short-haired furs are suitable, which, of course, considerably narrows the choice, but both sealskin and Persian lamb are well adapted to the purpose and, while rather expensive, will wear for many years. The accompanying drawing shows a model made of the latter fur, and gives so good an idea of the effect that description is hardly necessary, other than to say that the buttoning is under a fly, and that the back may be of silk, satin or other material—plain or quilted, as one likes.

A suggestion, saving in cost as well as practical, for the making of such a waistcoat, is to have the fur sewed over an ordinary waistcoat of light material, for in this way the cut and fit are assured and the pockets can be used. The extra thickness given by the cloth, which, of course, becomes part of the lining is not objectionable for a garment intended only to be worn on cold days, and it is a much easier and less expensive thing merely to sew the fur over an old waistcoat than to make an entirely new one.

PERSIAN LAMB WAISTCOAT

FUR-LINED GLOVES

It seems hardly worth while to describe here all the styles of fur and fur-lined gloves to be seen at the shops, for the reason that, while many of them are excellent for the purposes of driving, motoring, etc., for general wear the most fashionable are of unfinished deerskin in dark gray shades, lined with gray squirrel and other suitable furs, like those shown by the illustration on this page. Nor is it necessary to comment on the various styles of fur caps, which are restricted in their use to motoring and other sports, or at least to wear in the country.

How.

LONG COAT LINED WITH RUSSIAN SABLE

ANSWERS TO CORRESPONDENTS

FEES

Any reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.00.

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

ENTERTAINING

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to the forms observed in entertaining. Menus for breakfasts, luncheons, dinners and suppers will be furnished. Please note fees and rules under Answers to Correspondents. Recipes are furnished at an additional cost of 10 cents each.]

WINE SERVICE AT LUNCHEON OR DINNER

TO W. W.

According to the best authorities on the subject, in many houses, where means are unlimited, but one wine—claret—is served throughout the meal. When guests are bidden, often champagne takes the place of claret. Sparkling Burgundy or white wine may also be served throughout the dinner. Rarely now is a different wine served with each course. When two wines are served, choice is made of Burgundy and champagne. When three wines are served, pale sherry is served with the soup, and champagne from there on until the dessert, when port and old claret are brought in.

On the now rare occasions when a different variety of wine is served with each distinct course, the classification is as follows: With appetizer, sometimes a cocktail, oftener nothing; with oysters, sauterne; with the soup, pale sherry; with the fish, hock or sauterne; with the entrees, claret or Burgundy; with the roast, champagne; with the game, Burgundy; with cold dishes and hot or cold sweets, champagne; with dessert or cheese, port wine; with coffee, liqueurs.

The temperature at which wines should be served varies with the wine. Champagne and similar wines are at their best when chilled considerably. Sauterne and Rhine wines need to be moderately cool; if too cold or unchilled, the fresh, agreeable flavor is lacking. Claret and Burgundy are best at the temperature of the average living-room. Port, sherry and Madeira lose in flavor and body when chilled.

The following schedule, compiled by an English expert, gives the temperature in degrees, Fahrenheit, at which wines should be poured into the glasses at the table: Sherry, 40 degrees F.; sauterne, 50 degrees F.; claret, 65 degrees F.; Burgundy, 70 degrees F.; champagne, 35 degrees F.; port, 55 degrees F.; Madeira, 65 degrees F.

Wine should not be chilled by putting ice into it; it should be chilled before decanting. To cool champagne, an hour before it is to be served lay the bottles in a cooler or basin, put ice broken into pieces on them, being careful to keep the necks of the bottles free from the ice; then cover the whole with a piece of wet flannel, wet in cold water. Turn the bottles occasionally, to chill uniformly.

Sometimes coarse salt is added with the ice; this will cause the wine to chill more quickly. In about twenty-five minutes, when salt is used, the wine will contain little flakes of ice and is ready for serving. In cooling champagne, no less than in cooling a fruit syrup, we take away from the body and flavor; and, while all champagne is better for slight chilling, none but a very rich, fruity wine should ever be frapped.

Champagne is served from the bottle. Decant claret, Burgundy and sherry before serving them; sherry should be decanted and left in a cold place one hour before dinner.

Claret and Burgundy brought from a cool cellar may be changed to a luke-warm temperature by carefully disposing the bottles in warm water or near a fire.

MIDDLE CLASS NEGLECTED

A Cambridge professor has been warning the British public that the tendency of the socialistic legislation on which Great Britain has embarked is to reduce that element of society which is the mainstay of a nation, namely, the middle class. The legislation tends to pauperize the poorer classes, relieving them of all sense of responsibility, while, on the other hand, it imposes such heavy taxation on the middle class as compels them to defer marriage and to limit greatly the number of their offspring. In all the socialistic and union labor demands on employers and on the State, the rights of the middle class are ignored as though they were non-existent.

SOCIETY

(Continued from page 38.)

Morrell.—Mr. and Mrs. Robert Lee Morrell will depart for Europe on the Kaiserin Luise on 16 Jan.

Morris.—Mr. and Mrs. Lewis Spencer Morris will return from Morristown, N. J., and occupy their house, at No. 47 East Sixty-seventh street, as soon as it is completed.

Ronalds.—Mr. and Mrs. Pierre Lorillard Ronalds have returned from their visit to Mr. and Mrs. Newbold Edgar at Tuxedo.

Roosevelt.—Mrs. John E. Roosevelt will give a theatre party on 2 Feb.

Schieffelin.—Mr. and Mrs. George R. D. Schieffelin will return to New York from Morristown, N. J., next week for the winter.

Sloane.—Mr. and Mrs. William Sloane are in town for the winter.

Thorne.—Mr. and Mrs. Oakleigh Thorne have returned from Millbrook.

Ward.—Mr. and Mrs. Jacob Ward have left Convent, N. J., for No. 53 West Forty-eighth Street for the remainder of the winter.

Warner.—Mr. and Mrs. Franklin Mott Warner have returned from Baltimore.

Weatherbee.—Mr. and Mrs. Edwin H. Weatherbee, Miss May Weatherbee and Mr. Hicks Arnold Weatherbee have returned from Lakewood.

Webb.—Mrs. W. Seward Webb will give a dinner for Miss Laura Emmet, 21 Jan.

TRAVEL

Travel Talks.—A most interesting series of "Talks of Travel in Distant Lands," or zig-zag journeys, as he designates them, are being given by Mr. Fred Niblo, at the Gaiety Theatre, in New York, on Sunday evenings and Thursday afternoons. The subjects of the three to come—two having already been given—will be Italy, London, and Russia. Mr. Niblo talks in a light, amusing way of the habits and idiosyncrasies of the people of the lands he describes, illustrating most profusely with moving pictures and beautifully colored lantern slides, scenes, buildings, etc., of special interest. These lectures are not only of great instructive value for adults as well as children, but delightfully entertaining.

FOREIGN TRAVEL

Caronia.—Sailing Thursday, 7 Jan.—Mr. and Mrs. A. M. Day, Mrs. L. B. Fitch, the Misses Fitch, Mrs. William H. Young, Mr. and Mrs. J. Howard Wright, Mrs. George W. Meade, Miss Arline Meade, Mrs. P. Chauncey Anderson, Mr. and Mrs. J. W. Bonnenchose, Mr. and Mrs. A. S. Hiscock, Mr. and Mrs. Charles H. Baldwin, Mr. and Mrs. J. Harvey Bostwick, Mrs. Frank B. Bostwick, Rear Admiral Richardson Clover, U. S. N.; Mrs. Clover, the Misses Clover, Mr. and Mrs. F. W. Penfield and Mrs. B. W. Pierson.

EXHIBITIONS NOW ON

New York. Knoedler's. Portraits by Wilhelm Funk. Until 16 Jan.

Metropolitan Museum of Art. Special exhibition of German Art. Until March.

National Arts Club. Second annual of Advertising Art. Until 21 Jan.

Bauer-Folsom. Recent paintings by Hugo Ballin. Opens 11 Jan.

Noé's. Recent water colors by F. Hopkinson Smith. Until 23 Jan.

Clausen's. Paintings by American artists.

Bauer-Folsom Galleries. Recent paintings by Hugo Ballin. Until 23 Jan.

Durand-Ruel's. Pictures by d'Espagnot, Zandomeneghi and Miss Mary Cassatt. Until 30 Jan.

Powell's. Landscapes by Miss Anna Fisher. Until 15 Jan.

Montross'. Recent works by Willard T. Metcalf. Until 16 Jan.

Astor Library. Book plates by the late J. W. Spenceley, and colored plates from Der Decor.

Lenox Library. Historical exhibition of artistic lithography; and the Milton exhibition, containing 150 portraits of the poet.

Brooklyn. Pratt Institute. Paintings by Eugene Paul Ullman. Until 30 Jan.

Buffalo. Fine Arts Academy. Landscapes and other paintings by F. K. M. Rehm. Until 1 Feb.

Chicago. Art Institute. Thirteenth annual of Society of Western Artists. Until 24 Jan.

Indianapolis. John Herron Art Institute. French Chateaux, by Alson S. Clark; drawings by Josephine Pitkin and pictures by The Eight Painters. During Jan.

Washington. Corcoran Art Gallery. Second contemporary exhibition of American oil paintings. Until 17 Jan.

Congressional Library. Etchings by French artists of the nineteenth century; and collections of Arundel prints, and Japanese prints, illustrating Japanese feminine costumes of the 17th, 18th and 19th centuries.

Worcester. Art Museum. Etchings by Joseph Pennell. Until 17 Jan.

EXHIBITIONS TO COME

New York. Knoedler's tenth annual of the American Society of Miniature Painters. 23 Jan. to 6 Feb. Exhibits received only on 16 Jan.

Fine Arts Gallery. Twenty-fourth annual of the Architectural League. 31 Jan. to 22 Feb. Exhibits received 14 and 15 Jan.

National Arts Club. Annual of the Municipal Art Society. During Feb.

Baltimore. Institute. Fifteenth annual of the Baltimore Water Color Club. 9 to 26 Feb. Exhibits received 1 Feb.

Pittsburg. Carnegie Institute. Thirteenth annual of the Society of Western Artists, 1 to 21 Feb.

Carnegie Institute. Paintings by "The Eight" American painters. 5 to 31 Mar.

Carnegie Institute. Thirteenth annual International Exhibition of oil paintings. 29 Apr. to 30 June. Exhibits received at Pittsburg until 16 Mar.

Philadelphia. Pennsylvania Academy of Fine Arts. 104th annual of oil paintings and sculpture. 31 Jan. to 14 Mar.

Springfield. Gill Art Gallery. Annual of oil paintings. 6 Feb. to 6 Mar. Works collected 15 Jan.

AUCTIONS

New York. American Art Galleries. The art collection of the late Baron Speck von Sternburg. 14, 15 and 16 Jan., 2.30 p. m.

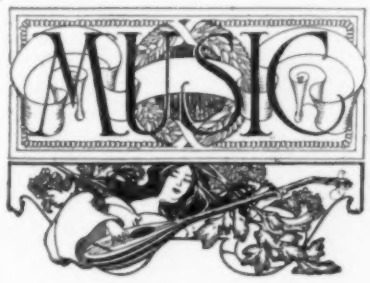
GOSSIP

THE exhibition of German paintings, which will be at the Metropolitan Museum of Art for the next two months, was most auspiciously opened on the evening of 4 January with a private reception, at which Mr. J. Pierpont Morgan, Sir Caspar Purdon Clark, Mr. Hugo Reisinger and the trustees of the Museum received the guests. Seven large galleries in the new wing of the building have been devoted to the collection and nearly three hundred works are shown, consisting for the most part of paintings by contemporary German artists. There are, however, a few small sculptures and in one gallery, given up exclusively to works by the older German artists, may be seen portraits by Lenbach; paintings of peasants by Wilhelm Leibl; The Ball Supper and other pictures of court life, by A. Menzel, and The Fountain and The Surf, by Boecklin. All of these have been loaned from Prussian museums by permission of the Emperor, of whom, in another room, is shown a recent portrait, by Professor Arthur Kampf, which depicts him in a military uniform standing by a table on which rests his helmet, and which is excellent both as a likeness and a painting. This is the property of Mr. Hugo Reisinger, to whom, because of his energy in obtaining many of the important works, much of the credit for the success of the present exhibition is due. It may here be added that Mr. Reisinger is now planning for an exhibition of modern American paintings to be held in Germany next year. Among the modern artists represented are Fritz von Uhde, of Munich, who is noted for his religious paintings in present day surroundings; Pleuer, whose subjects are principally locomotives and railroad yards; Eduard von Gebhardt, Hans Thoma, Wilhelm Trubner, Hugo von Habermann, Franz Stuck and Max Klinge.

Announcement has just been made of the Thirteenth Annual International Exhibition of the Carnegie Institute, at Pittsburg, to be held from 29 April to 30 June and to consist, as usual, of oil paintings only. Foreign works will be collected in the principal cities abroad before 15 February, and American paintings in Philadelphia, Boston, Chicago, and Cincinnati, on 12 and 13 March, and in New York and Pittsburg on 15 and 16 March. The International jury will meet at Pittsburg on 8 April.

The fifteenth annual exhibition of the Baltimore Water Color Club, which will consist of water colors, pastels and black and whites, will be held at the Institute in Baltimore from 9 to 26 February. For this all exhibits must be sent in before 1 February.

As usual at this season there are a number of interesting exhibitions at the galleries of the New York dealers. At Knoedler's may be seen recent portraits by Wilhelm Funk, among which those of Mrs. J. A. Qualey and Master Qualey, her eight-year-old son, are charming examples. At Montross' fourteen landscapes by Willard T. Metcalf include The Opal (a picture of sea and sky); Morning Shadows; Golden Hour and Twin Birches—all delightful in treatment and coloring. At the Noé galleries are thirty-two recent water colors by F. Hopkinson Smith, the subjects for most part scenes in England, Holland and Venice. At Powell's there is an interesting show of sixteen pictures of rural England by Miss Anna Fisher; at the Bauer-Folsom galleries recent works by Hugo Ballin and at Clausen's a collection of paintings by American artists.



CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W-A=Waldorf-Astoria.

Milton Bernard Song Recital—27 Jan., Eve. ..... M
Julius Falk, Violin Recital—28 Jan., Eve. ..... M
Sam Franko Orchestral Concert—26 Jan., Eve. ..... M
French Quartette—28 Jan., Aft. ..... M
Emilio de Gogarzo, Song Recital—26 Jan., Aft. ..... M
Hess-Shroeder Quartette—14 Jan., Eve. ..... M
Kneisel Quartette—19 Jan., Aft. ..... M
Adele Marguiles Trio—19 Jan., Eve. ..... M
Olive Mead Quartet—11 Feb., Eve. ..... M
Margaret Ratold Song Recital—25 Jan., Aft. ..... M
Symphony Society of New York, Walter Damrosch, Conductor. First concert of the Beethoven Cycle—4 Feb. C

OPERA THIS WEEK

Metropolitan

Thursday—14 Jan. Die Walkuere, with Kaschowska, Fremstadt, Homer, Burgstaller, Feinhals and Blass.

Friday—15 Jan. Double Bill: Le Villi and Pagliacci, with Alda, Bonci and Amato, and with Destinn, Caruso, Amato and Campanari.

Saturday—16 Jan. Matinee: Le Nozze Di Figaro, with Eames, Sembrich, Farrar, Scotti and Didur. Night: Il Trovatore, with Kaschowska, Homer, Martin, Amato and Rossi.

Manhattan

Friday—15 Jan. Pelleas et Melisande, with Garden, Gerville-Reache, Trentini, Dalmores and Dufranne.

Saturday—16 Jan. Matinee: Traviata, with Tetrazzini, Taccani and Crabbe. Night: Othello, with Labia, Doria, Zenatello, Sammarco and Ventur.

PAST CONCERTS

The Boston Symphony Orchestra gave a very interesting concert at Carnegie Hall on Thursday evening, 7 Jan. Noren's new "Kaleidoscope" variations was played. Noren, who is a Moravian by birth, was a teacher in minor music schools in Crefeldt and Berlin, and lives in Gratz. He has hitherto been unknown in this country except through this work, which has been performed in Boston and Chicago. This composition, first performed in Germany at a concert of the Allgemeiner Deutscher Musik Verein in Dresden, in July, 1907, is of considerable interest and artistic importance. Themes with variations are as a rule to be avoided, as usually one theme is taken and twisted all out of its original form. In the present case, however, Mr. Noren has not done this, for after the first two variations or so, the original theme which possesses considerable quality, disappears. Gems of the variation, the scherzo, Slav dance and mazurka, none of them with any trace of the original theme, glisten with cleverness and orchestral ingenuity, and marked and varied color. "In the Cathedral" and from "From Far-off Days," were not particularly interesting, however. The variation No. 11 "To an Esteemed Contemporary," in which two themes from Strauss's "Hildenleben" are used, is very complicated and involved with its double fugueing and melodies in opposition. Noren was sued by Strauss for using two of the themes in Variation No. 11, and the judge who tried the case held that Noren could use Strauss's themes as he pleased, for they were in no sense melodies within the law. The number was played with the characteristic orchestral virtuosity of the Boston players.

Mischa Elman, the soloist of the concert, played the Beethoven concerto with much lack of dignity and repose. Elman is without question a great artist, but he should remember never to allow virtuosity to cloud or hide true artistic feeling, and that cheap concerts are but poor training for balanced artistic work. A most interesting concert was brought to a fitting close by a magnificent performance of Strauss's "Death and Transfiguration."

The Flonzaley Quartet, composed of Adolfo Betti, first violin, Alfred Pochon, second violin, Ugo Ara, viola, and Iwan d' Archambeau, 'cello, gave a very pleasant concert of chamber music at Mendelssohn Hall on Tuesday evening, 5 Jan. The name of the Swiss country place of its founder, Mr. E. J. de Coppet, of New York, furnished the title by which this very excellent quartet is known. The programme, consisting of Beethoven's G minor quartet, op. 18, No. 2, "Sonata a Tre" for two violins and cello, op. 4, No. 1 by Leclair l'Aine (1687-1764), new at these concerts, and Schubert's posthumous D minor quartet, was most excellent music of its kind. The Flonzaley Quartet plays excellently, and rendered this music with a great deal of artistic feeling and appreciation, with good expression, a mellow tone and in sympathy with each other. The work of Leclair l' Aine as a composer is comparatively unknown in these days, but, very much in the Bach style, was written very skillfully for three instruments, and melodious throughout had all the charm and coloring imaginable. This number in particular was played with a finish of style that cannot be praised too highly. The work in general of the Flozaley Quartet shows marked advance and development, and after a great deal of opera and concerts, their performance of last week came as a pleasant change.

MORNING MUSICALS BY MR. AND MRS. DAVID MANNES

THE first of a series of sonata recitals by Mr. and Mrs. David Mannes, arranged by the Junior League of the Music School Settlement, for the benefit of the school, will be given at the residence of Mrs. Wm. Douglas Sloane, No. 2 West 52nd Street, on Thursday morning, 14 Jan., **at 11 o'clock. The remaining four of the** series will be given on succeeding Thursdays at the residences of Mrs. Charles B. Alexander, Mrs. Payne Whitney, Mrs. George C. Clark and Mrs. Harry P. Whitney. This is the fourth season of sonata recitals given by Mr. and Mrs. David Mannes in private music rooms. The programs will consist of both classical and modern sonatas. The patronesses are: Mrs. Chas. B. Alexander, Mrs. Geo. C. Clark, Mrs. Wm. P. Douglas, Mrs. Wm. H. Draper, Mrs. Wm. Douglas Sloane, Mrs. Hamilton McK. Twombly, Mrs. Whitney, Mrs. Henry P. Whitney. Subscription tickets may be obtained from Misses Dorothea Draper, 18 West Eighth Street, and Ruth Twombly, 684 Fifth Avenue.

Seen on the Stage

MAXINE ELLIOTT'S NEW THEATRE

An important event in recent New York dramatic history was the opening of the new Maxine Elliott Theatre, in West 39th Street, 30 December, as the metropolis now has a modern theatre the management of which will be dominated by a woman. Although there have been other efforts here of similar nature, none have carried the same apparent prospect of success. Miss Elliott is fortunate in having a structure of such beauty and practicability.

It was, without doubt, the part of wisdom to model the Maxine Elliott Theatre after Lena Ashwell's London playhouse. Those who have seen them both notice the similarity of arrangement and comfort, the latter point being one of the factors which will especially please the public. The chairs are amply wide and pitched at a proper angle which secures for every seat a view of the stage. It is a place into which one walks with an anticipating sense of pleasure. A word should be said for the orchestra, which is a delight instead of an annoyance as most theatre orchestras are.

Finally, the active management is able and courteous, with Messrs. Appleton and Hennessy looking after the interests of all concerned, in a manner which is certain to give satisfaction on every side.

Of the play there is little to be said, it being one of those saccharine affairs without merit beyond some few clever lines and one really good situation, where the mismated American wife of an ignoble foreigner and her former sweetheart are cast away on an island, as the result of a wrecked canoe, and compelled to remain there over night, to be found next morning by the husband. The international marriage problem, all over again, but nothing new or particularly interesting.

The Chaperon, as it is called, is the work of Marion Fairfax. She has merely created a series of episodes, with but one that has any semblance of strength, and that one totters before it is full grown. There is too much talk, too little action. No interest is created in the characters or the events sufficient to keep alive either concern or expectancy.

However, getting a good play is not easy, and Miss Elliott, who was a beautiful chaperon, as Countess Van Tuyle, will doubtless find a better vehicle. A really clever bit was done by Oza Waldrop, as a sister too young to have a beau, yet compelled to read novels while her sister and cousins were reveling in the attentions of adoring young men.

THE BATTLE

One of the most interesting plays, from the standpoint of photographic presentations of characters and scenes true to life, is The Battle, by a comparatively new playwright, Cleveland Moffet, which is now at the Savoy Theatre. Wilton Lackaye, always an able player, has an excellent role, and as the centre theme of the play has a bearing on economic and sociological problems, there is plenty of material for thought. Unlike other dramas which have scored success, where capital is arraigned against labor, The Battle gives the man of money a chance to present his own ideas of the questions and defend himself against the charge of being responsible for a good deal of the poverty of great communities, as a result of his unscrupulous grasping of wealth.

Through a series of plausible circumstances John Hoggleton is drawn into a squalid east side tenement which he owns, and whose miserable tenants he grinds for rent. He is a trust magnate, unscrupulous, successful, unyielding, hard. A deal in which he has plotted to crush a powerful rival has caused his wife to leave him and take with her their four-year-old child. This child, when the play opens, is Philip Ames, a young master diver, and he is lucky in the friendship of Mr. Gentle, his boss, who knows but has concealed the circumstances of his early life. Hoggelton's appearance among his poor, miserable tenants leads to the usual arguments concerning wealth and poverty and the excuses for the latter. The millionaire boldly asserts that the condition of his tenants is due to their neglect of the normal opportunities that lie at their door, to an absence of soap in their habitations, and to a failure to exercise everyday common sense in the regulation of their families and affairs. To prove his words he decides to supply an example by taking up his life among them. His ulterior purpose, however, is to win back the affection and respect of his boy.

Immediately Hoggelton's appearance brings about changes in the tenement flat, and with these changes come changed points of view on the part of the occupants. Energy is concentrated, foresight is used, and the masquerading millionaire apparently proves his contention.

But the parallel is also true. While wealth is proving its contentions as to what is the cause of poverty, the wretched people among whom Hoggleton casts his lot are equally successful in demonstrating the virtue of their complaints against the wealthy. Out of the arguments a great many powerful truths are evolved which apply with equal vigor to both sides.

This, however, is only the economic phase of the play. In the effort of a trained nurse, whom Ames loves, to win him over to her view of his duty in life, and in the counter effort of a woman of immoral life to drag him down, a formidable sociological problem is evolved, which is also ventilated by logical argument on each side. The conclusion is the sentimental one, but it is well within the limits of truth.

In addition to Wilton Lackaye the other principal members of the cast are H. B. Warner, E. M. Holland and Elsie Ferguson. The girl who appeared in the character of the nurse whose father had been ruined by Millionaire Hoggleston's unscrupulous operations, was not altogether fortunately cast.

GOSSIP

William Collier continues his excellent work in The Patriot, which has justly won favor at the Garrick. Mr. Collier is planning for his coming production of the play in London.

Salvation Nell, with Mrs. Fiske and Holbrook Blinn carrying the honors of a remarkable performance, is still at the Hackett Theatre.

So little has been recently said of The Devil—the one impersonated at the Belasco Theatre by George Arliss—that one wonders if he is still in town. This is the final week of the present engagement in New York.

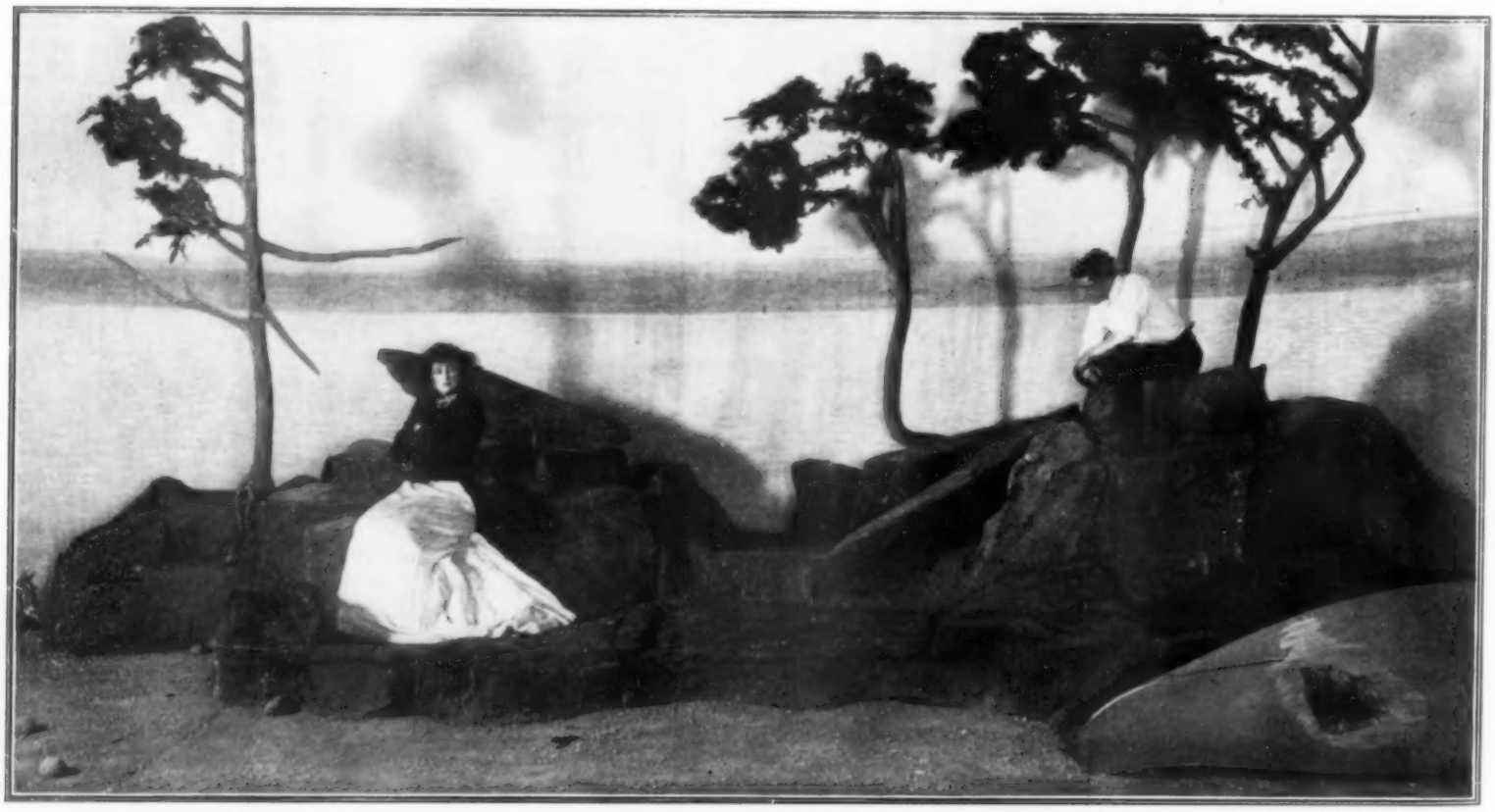
David Warfield began an engagement at the Academy of Music on 11 January, in The Music Master. This will enable thousands who have not yet had the chance to see this able player in a splendid performance.

William Gillette has improved, somewhat, his performance in the leading part of Samson, at the Criterion. The play is interesting, even if not up to the level of the author's best effort, The Thief.

Little Nemo continues, deservedly, in popularity at the New Amsterdam, where the house is scarcely large enough to hold those who clamor for places. It is a clever show.

Anna Held and Miss Innocence, at the New York Theatre, have plenty of people for inspiration—if they need it—at every performance. The play has caught popular fancy.

Love Watches, with charming Billie Burke, celebrated its one hundred and fiftieth New York performance at the Lyceum Theatre last week by giving handsome souvenirs of the occasion.



MAXINE ELLIOTT AS COUNTESS VAN TUYLE AND JULIAN L'ESTRANGE AS JIM OGDEN, IN THE CHAPERON, AT THE MAXINE ELLIOTT THEATRE

[Note.—Readers of Vogue inquiring for names and addresses of the shops in Paris where articles are purchasable should include a five-cent stamp for foreign postage and addressed envelope for reply, and state page and date. Those desiring to make purchases in Paris of articles mentioned below, or other articles, are referred to Vogue's purchasing representative, Mr. Wm. F. Homan, 7 Rue Saulnier, who will be glad, free of charge, to give all possible advice and assistance.]

THE delicate allurement that the wonderful Parisian perfume shops hold out to every woman is markedly felt the minute one steps inside a favorite one on the rue Royale. The latest word in perfuming one's toilette is by way of natural-looking clusters of violets, smaller ones of lilies of the valley, or single huge roses. Large, loosely arranged bunches of lovely violets, that one must actually touch to be assured of their artificiality, are eight francs-fifty; the smaller ones, three francs-fifty. The long-stemmed roses, singly or in twos, gracefully held together, give a finish to a winter's visiting toilette that is rarely gained by real blooms, for the constant passing from the over-heated atmosphere of a drawing room to the chill of out-of-doors quickly kills the natural flowers. The possible objection heretofore to the use of artificial flowers is their look of unreality; these defy detection. I have seen most successfully used on an evening toilette, a huge single rose from this house, the perfume of which was exquisite; the arrangement of leaves and petals was so cleverly done that it had the full-blown look that always comes to roses worn in a warm room, so that the illusion was complete. These large roses are eight francs apiece.

At this same shop one finds a new perfume called the Florentine lily; delicate and natural, it is put up in boxes, charming enough to be ornaments in themselves, for fifty francs, and it is, too, the one that, for the moment, stands for the most chic. The hint of perfume that the fashionable woman gives to the laces at her throat, or to her furs, lends an undeniable touch that stamps her dressing as of the latest. To use some other, for instance, a one-time favorite, is demodé. The "Esora," very strong and sweet, to be used most, most, delicately, is a close second to it, however. This one is twenty-three francs.

The vanity case that has become an essential for the completing of a truly smart costume is shown at this shop, in odd shapes, and of the lovely enamel that one notes is correct for things of this kind. The enamel is done on silver, or silver gilt; some of the shapes are large and round, others long and narrow, not of course so new in form; others, smaller, have quite the appearance of a watch. Of a lovely Empire green are some, or a royal blue, and, again, of more delicate tints, like pale green or sky blue. The larger ones, capable of holding visiting-cards, mirror, powder puff, and beautifully patterned, are marked sixty-eight francs; the smaller ones are twenty-two. No true Parisienne leaves her dressing-table unattended by her lip pencil, which, I am bound to say, she uses with the utmost discretion; these little pencils are made now with gold cases, and are carried in vanity-sets as necessities. A French woman's idea of what we call make-up is an absolute art which is indispensible. She rarely uses rouge, caring little for the pink and white bloom that belongs, in her mind, to the jeune fille, but her eyebrows, lids and lips are always delicately touched, and powder is carefully carried with her if she has made plans that necessitate more than an hour's sojourn away from her own dressing-table.

Since these same small accessories demand a means of portage, one naturally turns to the new bags that this shop has, only a few, but of the very latest mode. They are very stunning, made of a soft vieux velours in delicate tones to match a cloth costume or to correspond with a touch of color on the hat, dress trimming, or with the furs. They are square, prettily lined, and deeply fringed with a heavy silk fringe of the same color, and have twisted cord handles and various pockets for the bestowal of small affairs, memoranda, and purse. Really novel and extremely effective, they cost forty-five francs.

A bag of similar genre comes in soft mustard-color suede, built thin and square, with silver-gilt mountings and with an odd handle of braided flat cord with tasseled ends. And again, while on this subject, which is a most important one when discussing the accessories of a toilette which are more important in the ensemble than the frock or hat itself, I must mention another sort, of fine soft leather in exquisite tints of violet, green, blue or tan to suit the costume, that have dangling from the closing, a tiny gold chain with small pencil attached; when not in use the pencil is slipped through a small leather strap on the side of the bag. This bag is fifty francs.

A new blouse, that has much charm, is made of a coarse cream net with a lining of finer net, and with an elaborate pattern all over it of heavy flowers and leaves done with white floss. Ever so smart with its high choker and long, snug sleeves, sixty francs is its price.

There are no end of lovely stocks shown at the best shops to wear with these new blouses. For instance, one of tucked ecru net was finished at the top with a plaited net ruche and had a deep jabot down the front and a neat little bow-tie at the base of the throat, of a brilliant green with slender ends. Another, made of wide, folded satin ribbon, had a stiff, folded bow, and an enormous buckle that held up the bow in front to its full width in a fascinating manner. Particularly nice, developed in black, or a brilliant green, they were only four francs-ninety. With the addition of a jabot of lace and net their price was an additional three francs.

It is refreshing to find something quite absolutely new in the way of headgear for motoring! Clever, pretty and becoming, and designed at one of the swaggerest of the hat-places where they refuse to give prices, so that they have an undoubted cachet. First of all, it is a round, becoming hat of delicate felt, faced with a pale color against the face. Over this is thrown a large, oblong veil of pale-tinted chiffon, held about the crown of the hat by three ruches of velvet ribbon, each one with a chou in front. When one is ready to throw back the face covering for luncheon, for instance, it exposes a round hat-brim prettily faced with a becoming color, and with the veil draping the back of the head. To fasten it, two corners tie beneath the chin, so that neither dust nor sun can penetrate. It's the prettiest and most practical motor head-covering that has been designed, for, while each new one is one or the other of these things, never before have I seen one that combined both virtues.

To describe precisely one of the prettiest, for instance! It was of a brown felt with its edge piped with orange velvet, and faced with a softly shirred yellow chiffon. The veil was a pale brown one, hemstitched and heavy, and confined about the crown by plaitings of orange velvet with a large velvet rose just in front, of tones of yellow, brown and orange. Worn with a big fur garment it would be charming and appropriate.

It may well be apropos of motoring, to speak of the splendid under-blouses of fine Shetland wool or silk jersey that are so good to wear beneath the bodice for extra warmth. They sound rather "fusty," perhaps, but when one realizes that they fit the figure absolutely like a glove, and end snugly at the waist with not a particle of added bulk, one can see that they may well be accepted by the woman who has trained her figure down to the smallest half-inch. They are very loosely woven, yet add much warmth. Those of Shetland wool are twelve francs, and those of silk jersey are fifteen francs.

This house has for sale a fascinating traveling clock with a calendar attached which, when not in use, folds as flatly as one's hand. It is of leather in any color desired.

MONSIEUR ZANDOMENEGHI

AN interesting and a vivid personality is that of the Italian painter, Monsieur Zandomeneghi, the exhibition of whose works at the pleasant galleries of L. et P. Rosenberg Fils, forms an interesting feature of the artistic season, brilliantly begun by the Salon d'Automne. The work of Monsier Zandomeneghi is well known, but one does not often get an opportunity to see so many of his canvasses together or so well placed.

Forty canvasses and a dozen pastels comprise this exhibition, most of the exhibits, I believe being owned by the firm of Durand-Ruel, who have loaned them. So vivid, so intense, is the spirit of gayety and youth permeating the atmosphere of these pictures that it is a surprise to remember that the artist is in late middle life. Pretty women, flowers, children and their pets, warmth, sunshine, movement and joy impress one with their reality. The painting reproduced in the middle page of Vogue is the largest and most important of the present exhibition. It is charmingly conceived, a great city square, giving lovely vistas filled with playing children and their bonnes. There is a sense of movement, of life, inexpressibly convincing. Quite as lovely, with the same spirit of play and youth, is a similar painting in the exhibition showing the Parc Monceau.

To many of the friends of the artist his name, spoken by French lips, proves so uncouth a mouthful that it has been ruthlessly shortened to "Zando," and, by his intimates, so he is known. Though his work is so thoroughly French, by birth he is an Italian. He was born in Venice January, 1841, and bred in an atmosphere of the highest art, for his father was a sculptor. Zando lived, studied, and worked in Venice and Florence until his thirtieth year, when he came then to Paris, where he has since lived. Of quiet, simple tastes and manners, unmarried, he lives, together with his sister, a life of ideal peace and pleasant work, combined. Quite French in habit and environment, he is still at heart an Italian, keeping always in touch with his country. Every day through the year, when the gathering darkness drives him from his easel, he strolls a long distance to a special diosk in order to buy a daily paper printed in his dear birthplace, Venice.

MONSIEUR ZANDOMENEGHI

While still a young man, on coming to Paris, he happily chanced to fall among the famous group of impressionists, Degas, Renoir, Monet, and Pissaro. He fell under their influence, most of all under the influence of Degas, his friend if not his teacher, whom he loves.

Although already well known, his pictures selling well, nevertheless this exhibition contributes much to his fame. There are adorable small canvasses depicting intimate scenes of family life, rendered with exquisite fidelity. His flowers are fresh, and his portraits of women and children seem so real that you forget they are paintings.

I am told that Monsieur Zandomeneghi is also well known in America, that many of his pictures have been bought by Americans, and that he has held several exhibitions in New York. Some of his work may always be viewed at the New York branch of Durand-Ruel.

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PORTRAIT PAINTERS OF TO-DAY

GEORGE BURROUGHS TORREY

THIS artist is essentially a New York painter, since, unusual as it is for a resident New Yorker to claim this city as his birthplace, the subject of this article was born in the Astor House. Like almost all young men, and especially American ones, he encountered opposition when he expressed a desire to adopt the profession of artist. Mr. Torrey comes of a family whose members have won distinction in various lines of work but none of them was an artist. One great uncle was George Bancroft, the eminent historian; another, John Torrey, professor at Columbia University, and a renowned botanist. However, his persistency finally carried the day, and young Torrey departed for Paris to study.

For some time he wandered from one teacher to another, seeking just the master who he felt could give him what he wanted. Among the number, and the two to whom Mr. Torrey feels most indebted, are Benjamin Constant, who has been a life-long friend, and Puvis De Chavannes. His acquaintance with the latter came about in an interesting way. A Frenchwoman, a close friend of the elder artist, met young Mr. Torrey, saw some of his work, and became interested in it and him. She talked so much about him to the Frenchman that finally he came one day to the American's studio to see some of his work. What he saw interested him to such an extent that for a long time thereafter he came regularly twice a week, and gave Mr. Torrey his criticism and advice. It was through the influence of Puvis de Chavannes that Mr. Torrey first became interested in painting portraits which should be not only fine likenesses, but also decorative. He is one of the very few modern portrait painters whose canvases suggest, with their landscape backgrounds, the great English portraitists, Romney, Gainsborough, Raeburn, etc. Mr. Torrey also made a careful study of the early French portrait painters, and in particular of Vattier, for coloring, in which they are pre-eminent.

He considers this landscape background suited to portraits of women sitters only, and when asked the reason for this, said promptly:

"Women wear effective gowns, but how can one paint a man in ordinary modern clothes against a landscape background? It would not be in keeping."

"But Raeburn painted his men thus?" it was objected.

"Yes, but men wore picturesque costumes in his times."

Mr. Torrey has decided ideas on the subject of costume for men. He does not believe that success will ever crown any effort to resume the elaborate costumes of former days, the silks, velvets and brocades, powdered hair, etc. That would not be in the least suited to a nation and a time when man's chief thought and occupation is the getting of money. The elaborate attire belongs to the day when people's chief thought was rather how to spend money than to acquire it. But he sees no reason for adhering to the regulation evening dress. "Either put waiters in colored suits or let gentlemen adopt them," he remarked. He sees no reasonable objection to evening dress cut along the present lines, but made of cloth in different colors, not, of course, of necessity anything but subdued in tone, instead of always and eternally in black, and exactly similar to the attire of any waiter. He also believes in knee breeches for evening dress, and when his attention was called to the fact that it has repeatedly been stated that few modern men would appear to advantage in them, he dismissed this objection with the remark: "Let them pad their calves, as is done on the stage, if necessary."

Mr. Torrey returned to this country some sixteen years ago, but made only a short stay here. He remained long enough, however, to be married, and the young couple returned to France, and remained until about twelve years ago, since when Mr. Torrey has spent his winters in this city, although his summers are usually spent in Europe. For the last ten years he has kept a studio in Paris, and for eight years has spent part of the summer at Aix-les-Bains, where he also had a studio. In the spring of 1906 he went to London, where he painted a number of portraits.

Four years ago Mr. Torrey built the beautiful residence on East Thirty-fifth Street, which he now occupies. As the artist planned the arrangement of rooms, it is, as might be expected, extremely artistic. His studio, two stories in hight, is at the back, on the third floor, and is a large, beautiful apartment. At the front end a flight of stairs and a balcony increase the effectiveness of the room, and give access to smaller rooms which are very useful for storing some of the articles and studio properties not needed at the time. This room contains a number of art treasures, although not so filled as to present a cluttered appearance. Among the paintings which remain permanently on the walls is the excellent portrait which Mr. Torrey painted of himself, and which is reproduced in these columns.

Mr. Torrey has had many and most distinguished sitters, for, while he has painted excellent portraits of a number of charming and attractive women, he is especially noted for his portraits of men, because of the notable people whose portraits he has painted. Among them may be mentioned King George of Greece, of whom he has painted two portraits during his stays at Aix-les-Bains. One of these was ordered for the King's sister, the present Queen of England, and now hangs in Buckingham Palace, London. The other is in the royal palace at Athens. After painting this first portrait Mr. Torrey was decorated by the King with the Grecian order of the Savior, probably the only artist in this country who has received this decoration.

This portrait, which is reproduced on page 43 in this number of Vogue, called for some very careful painting. The King stipulated that as a portrait of a royal personage was historical, the various medals and decorations which he wore at the sittings should be painted with accuracy and close attention to detail. He did not wish them merely indicated, in the style of many modern artists, who rather scorn that attention to detail, which, however, the great portrait painters, Rembrandt, Van Dyck, and others of the old days, did not consider beneath their talent. The orders are, as can be seen even in a reproduction, very distinct, and in the original, are also very clear as to color and each minute detail. The cross at the King's throat is worn only by the royalty of his family. The snake ring was given him by the present Czarina of Russia, the ring on the little finger of his right hand by the Empress of Germany, and the third by the late Queen Victoria of England. It will be remembered that there is no other sovereign in Europe who is related to so many royalties as King George. Indeed he is either related or connected by marriage to them all, with the exception of the King of Bulgaria, and one or two minor potentates.

Another point upon which the King laid especial stress, and one of the few things in which Mr. Torrey found some trouble in suiting him at first, was the odd position of the thumb. This is, it appears, a family characteristic, and the King declared that anyone who was sufficiently familiar with the family would recognize a member merely by seeing a pictured thumb. When Mr. Torrey painted President Roosevelt, which he did for Mr. Paul Morton, who has given the canvas to the Chicago Fine Arts Gallery, Mrs. Roosevelt spoke admiringly of the thumb as painted by the artist, declaring that Mr. Roosevelt's thumb was so thoroughly characteristic as to constitute a portrait in itself, and she declared that Mr. Torrey, of all the artists to whom her husband had sat, had best caught its character.

A recently painted and interesting portrait is of General Horace Porter, showing the decoration awarded in this country for military services, but very rarely. It closely resembles the French Legion of Honor, save that it is blue in color. General Nelson A. Miles, the late H. M. Alexander, Mr. Edward T. Stotesbury, of Philadelphia, Mr. J. Pierpont Morgan's business associate, and head of the firm of Drexel, Morgan & Company; Andrew Carnegie, the late C. P. Huntington, Mr. William M. Nash—Mr. Torrey painted two portraits of this gentleman, as he did of Mr. Theodore P. Shonts—Mr. Paul Morton, Mr. William A. Duer, father of Mrs. Clarence Mackay, and Mr. Hermann Schaus, the well-known art dealer, whose portrait was shown at Mr. Torrey's exhibition in his gallery, this city, in 1906, are a few of the prominent men who have sat for him.

Among his women sitters may be mentioned Mrs. Tom Carnegie, one of the few women members of the New York Yacht Club; Miss Stotesbury and Mrs. Hutchinson, daughters of the Mr. Stotesbury mentioned above; Mrs. Timothy Woodruff—two portraits—Mrs. Leon Graves and her sister, Miss Eno; Mrs. Charles Steinway, Mrs. Charles P. Noyes, the Misses Stallo, and Miss Ellen Glasgow, the novelist, who is painted with her little pet dog, and is a living refutation of the old-fashioned ideas of the personal appearance of women writers, as she is extremely pretty, as well as interesting looking.

GEORGE BURROUGHS TORREY

HAPHAZARD JOTTINGS

STATE LABOR FARMS AN EXCELLENT MOVE

THIS is the season when the bread line—which, as all the world knows, is the term applied to the men who stand in line at two or three places in the metropolis and wait for free distribution of bread—appears most pitiable. On a cold night this line of human flotsam and jetsam presents superficially a pathetic aspect, and the general public, as it hurries along, on pleasure or business bent, usually gives it at least the tribute of a charitable thought. The Charity Organization Society and the city officials, charged with supervision over the poor, have for a long time been warning the public that the bread-line beggars are, with very few exceptions, wholly unworthy of sympathy, and now along comes Commissioner Powderly of the Federal Immigration bureau, who reinforces this view of the matter. He states that he has made it a practice for years, whenever he has been in New York, to join the bread line and talk with the men who compose it. He received in this way much enlightenment as to the character of the men who take this dole, and he found them to be, in the main, to use his own language, "bums, slovenly, indolent, shiftless and ambitionless." He strongly deprecates feeding them, as it is food that "burns up manhood." Mr. Powderly himself, who, be it remembered, is identified with the laboring man, strongly endorses the bill prepared by Commissioner of Public Charities Robert W. Hebberd, for the establishment of state work colonies for vagrants and habitual drunkards. The plan is to place offenders where they will have an opportunity to reform and to work at the same time for their own support. The Bowery Mission, which has for years asked alms of the public for the demoralizing charity of food distribution, owes it to the public to explain how it comes to be so deceived as to the character of the men it helped and the effect that this sort of coddling would have upon them. When the proposed state farms are in operation, the workhouse will be relieved of many inmates, and the streets and parks of New York will show a great decrease in the number of those who are unemployed merely because they will not work.

AN AMAZING VARIETY OF WILD ANIMALS

When commercial interests become involved it is surprising in what a short time a complete change of status comes to pass. A case in point is that of the oyster, which has been bred, bought, sold and eaten for these many, many moons under the name of fish. Along comes an Australian judge who gives a status to the bivalve that it has never had before, it being, according to him, nothing less than a wild beast. A witness stated before a royal commission on the pearling industry that eight years ago he laid out 100,000 shells in the neighborhood of Friday Island, Queensland. The Japanese stole his shells, and he naturally wanted his property, or its equivalent, returned to him. What must have been his surprise and discouragement when the District Court judge held that the pearl shell oysters were wild animals, and that there was therefore no penalty for stealing them. If this ruling holds, there will need to be some rewriting of science text books.

Next week Vogue will publish its special White and Southern Fashions Number. Price 25 cents.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

SEveral years ago an interesting method of beauty culture was introduced into this country, it having been previously received in France with enthusiasm. Perhaps no better recommendation for it could be mentioned as in the land of its origin beauty and charm are worshiped and sought for as perhaps no where else on earth. Besides, Paris is the Mecca for beauty method seekers from all over Europe. The method with its accompanying preparations dates from the days of the Madame Pompadour for whom this treatment is said to have been created. So valuable have the formulas proved that the specialist who has them in her charge, has been able to furnish her salon and dressing rooms with what is little short of splendor, and each season her services become more eagerly sought for, since results have justified the seemingly extravagant statements made in their praise when first introduced. The method is apparently very simple, the whole work being accomplished without effort of any kind, but it seems hardly fair to give a minute description when the best means of finding out is by personal experience. One emerges after an astonishingly short time with a complexion apparently younger by several years, rosy cheeks and bright eyes and the best of all is that with each treatment the results are more clearly apparent and permanent until at the end of the series the change is really astonishing. The beautiful rooms where these transformations take place are on Fifth Avenue and very spacious with exquisite hangings of damask, velvet carpets, and beautiful furniture of the Louis xvth period. Palms add another note of luxury and bibelots of exquisite taste are scattered about just as they would be in a perfectly appointed home. The little dressing rooms are exceedingly dainty, with great tufted lounging chairs, full length mirrors and all the accessories even the most exacting belle could desire. A few preparations are offered for sale, but the one most important mixture on which the success of the rejuvenating process depends never leaves Madame's place. There are several very useful creams, however, the formulas of which also belong among old French archives. One is a pure white beauty cream, smooth as a rose petal and half liquid in substance. This is to be laid over the face and neck in a thin layer and then wiped softly away with fine linen. The skin emerges with a marvelously clear, white look, brightened, velvety in texture and years younger in appearance. It is high priced, but quite worth what is asked for those who can afford the outlay.

A strawberry cold cream is for the curing of rough or red skin, being a cleanser as well and very pleasant to use. Powders of all tints are to be had for the face and neck, and lotions are made up for special cases and to meet individual requirements.

For many years the good repute of a private establishment for the care of the hair has been steadily growing, and among a very exclusive clientele it has achieved an assured and ever increasing popularity. Here every possible ailment of the hair and scalp is scientifically treated. Trained attendants are in charge, and long experience has placed unlimited resources in combatting unhealthy conditions within reach of all who put themselves under the care of those in charge. Every form of hair trouble is thoroughly understood, and during the course of years almost every known ailment of the scalp has been treated. The establishment has never advertised, and as far as I know, this is the only occasion when attention has been drawn to it in anything approaching a public manner. A tonic for the hair is put up for general cases of falling of the hair for $1 a bottle or six bottles for $5. This has been called into use in the case of premature baldness with excellent results, and is unexcelled for generally undesirable conditions of both scalp and hair.

For the most extreme cases of baldness a cream is offered at the same price. The substance of this is derived from the wool of the sheep and it has peculiar qualities for nourishing the roots of the hair and curing itching of the scalp, scurf, eczema and all sores or irritations.

A new and delightfully refreshing lavender water is put up under the management of one of the large dry goods shops. The most advanced methods of gathering the sweet lavender blossoms and extracting the essence gives it a very high excellence in fragrance and well as lasting quality. Price 50 cents a bottle.

Since keeping the hands and nails is of importance, a few words on the subject may not come amiss. The nails of a woman of middle age are apt to become too brittle, and for this the best cure is to rub a bit of emollient cream into them and the cuticle every night before retiring. When the hands themselves are in a very bad condition, they should be immersed in sweet oil for at least five minutes, the cuticle then gently lifted and a tiny lump of mutton tallow or specially prepared cream rubbed in. Lemon juice and water, half and half, with a little borax powder added, is good for bleaching, but even better is a more intricate treatment. Take a cucumber and cut it in thick slices; put the latter in water to simmer a few minutes, then strain and bottle, adding an equal part of boiling water. Also put in a teaspoonful of powdered borax. A cup of this mixture added to a quart of water and half a dozen drops of benzoin will whiten hands which are not past hope of bleaching, and the lotion is absolutely pure and harmless. An oily paste to soften, whiten and refine the skin of the hands is made from a teaspoonful of oatmeal added to one of almond oil. This, when mixed with another of powdered borax, will make a mixture that will bleach any hands in the world; but the best manner of obtaining results is to make application at night and wear a pair of old gloves all through the sleeping hours. Among other home-made remedies is a treatment of soaking the hands in cocoa butter, thinned with almond oil, in order to make them young-looking in texture, smooth and soft.

At one of the best hair-dressing establishments there is a seemingly inexhaustible variety of beautiful garnitures for the hair. These are almost invariably imported, and each is unique in style. Being chosen by one versed in the arrangement of the coiffure, they are of particularly practical and graceful design, one in diadem shape, of leaves in gold tissue, being especially good with the prevailing mode of dressing the hair. It is exceedingly light and graceful in effect as well as immensely becoming. Exquisite ornaments in shell and amber are also to be found at this establishment where a specialty of high-class novelties is made. The latest and most chic pins and combs are to be found here, and every new idea in arrangement of coiffure is carried out by an efficient corps of hair-dressers. The price is $1 for undulating and arranging the hair, but this establishment has achieved so great a success that appointments had better be made a few hours in advance by telephone. Exquisite work is carried out in the different departments and beautiful, fancy head-dressings are faithfully copied from old portraits for special occasions.

The odor of a single flower is again in favor as a fashionable perfume. For those who like the rose scent there is an excellent English importation which sells at 75 cents an ounce. The natural odor of the rose is very well preserved.

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Waist..... *Hip*.....
Length from Waist to Knee.....

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

CRUELTY AT THE ZOO

As a result of certain alleged acts of cruelty to eagles and elephants, made public by eye-witnesses, the management of the Zoological gardens in Bronx Park, New York, has recently come in for a good deal of newspaper comment. Among those who have complained is Mrs. Emma Eames—the reason being the abuse of an elephant by a keeper, who seemed to be in so little fear of discipline from his superiors that he repulsed with insolence the remonstrances addressed to him by this distinguished singer and members of her party—and although a report of the occurrence was submitted to the Curator, the protestants received no satisfaction. Another instance of cruelty has been given by a citizen of Brooklyn, Mr. L. N. Chapin, who not long ago witnessed the transfer of the eagles to a single apartment at the end of a building, and who reports that when the big birds did not move fast enough to suit the men transferring them, they were kicked and cuffed and thrown violently into the end cage. No one appears to have thought out a practical way of punishing such acts of brutality, which not only are discreditable to the hirelings who perpetrated them, but seriously reflect upon the management. If these managers insisted upon the humane treatment of the helpless creatures under their charge, no employee would dare, in public at least, to maltreat bird or beast, and that the conditions may be improved, those who witness acts of cruelty at the Zoological Gardens are advised to report them to Thomas F. Freel, Superintendent of the A. S. P. C. A., who can be depended upon to take up all just complaints and carry them to a satisfactory conclusion.

CRUELTY IN VETERINARIAN COLLEGE

Thomas E. Turner, a reporter, of Grand Rapids, Michigan, has done the cause of anti-vivisection great service by bringing into court a charge of cruelty against the Grand Rapids Veterinary College. Mr. Turner testified that when he visited a clinic he saw several students operating at one time on a blind horse which had not been put under the influence of anesthetic, and that when he inquired why the wretched creature was made to suffer such unnecessary torture, he was told that it was not necessary to give anesthetics to "old skates." The head of the college, because of this charge, was convicted of cruelty by the court, and it would be interesting to know what those physicians who insist that no cruelty is practiced by vivisectors have to say about the incident, which reveals not only a single instance but a policy of cruelty condoned by a faculty as well as by students.

EXCELLENT REJOINDER BY MRS. BELAIS

Those interested in ending this butchering of live animals also have reason to be grateful to Mrs. Diana Belais, president of the New York Anti-Vivisection Society for a circular letter which she wrote in reply to one from Dr. Van Fleet, in which he attempted to discredit the published accounts of vivisection horrors, by referring to them as "assumed horrors, based upon obsolete European literature." Mrs. Belais stated that the accounts published by her society are, on the contrary, taken from medical reports, signed by physicians who themselves have practised vivisection. Among the most convincing instances where terrible cruelty has been done in vivisection, were the operations performed at the Rockefeller Institute, in January, 1907, the details of which truly horrible and wholly unjustifiable acts were set forth in the January, 1908, Journal of Experimental Medicine. Excerpts from this report, published in leaflet form by the New York Anti-Vivisection Society, show that the most fiendish cruelty was perpetrated, in the course of this series of operations, on fourteen or more cats, and that the suffering continued for days, and, in one case, for a month. Mrs. Belais has rendered the cause of animals great service, both by her selection of the Rockefeller Institute report for republication in leaflet form, and by her prompt exposure of Dr. Van Fleet's error as regards the authenticity of the horrors described by humane persons, who, being neither blinded by ignorance nor interested financially in perpetuating vivisection, are fighting to free helpless animals from the cruel knife of the callous experimentor.

NOTABLE ADDRESS ALONG PRACTICAL LINES

The address delivered by Dr. William O. Stillman, president of the American Humane Association, at the recent annual convention of that Society, was devoted to a consideration of the humane cause in the United States, and it is a thoughtful paper, which shows the speaker to be thoroughly conversant with his subject and keenly alive to the defects of many of the humane societies now in existence. Considering how widespread is the sentiment in behalf of the kind treatment of animals at the present time, it seems incredible that the movement, which has resulted in so much amelioration of their condition, was only begun in Europe eighty-six years ago, and only so recently as 1866 (more than forty years after England started the crusade) taken up in this country. In other words, the 330 active humane societies now in existence in the United States have been developed in the last forty-two years. The disbursements for the year 1907 were $903,601.21, and the work was performed by 807 paid employees and 4,957 volunteer officers. Dr. Stillman made an earnest plea for co-operation between humane workers, stating that humanitarians have been too much like an army without organization, plan of campaign or leadership. It has been a case of individualism carried to an injurious extent, and, as a partial result of these conditions, there stands a list of 186 dead or inactive anti-cruelty societies. There is a great need for a national humane journal and a school for training humane workers, but most of all does the time cry for the spirit of mutual helpfulness and co-operation. Among suggestions of things required on behalf of animals, listed by Dr. Stillman, are shelters, ambulances, drinking fountains, free dispensaries, veterinary lectures, homes of rest, humane education, work-horse parades, traveling humane agents, horse vacations, and bands of mercy. Copies of the address, which is well worth reading, can be had from the American Humane Association, Albany, N. Y., for the cost of a few cents.

GERMANY'S COLONIES NEED GIRL EMIGRANTS

Colonizing of the assisted kind is proposed for the purpose of keeping the German Southwest Africa, which has been under the German flag for a quarter of a century, and has cost the empire millions in money and thousands of lives. The Germans who go to the colony are almost invariably men, and these have married native women and those of mixed races, in default of German girls or women being available. A small number of young women have been sent out under the protection of the Woman's Alliance of the Colonial Society, and it is desired to send out in the next few years as many as 3,000 young girls, if so many of the right class can be induced to go. As it costs 300 marks to send each girl, a considerable sum is needed for the shipment of such a large number as three thousand. Brave indeed must be the girl who will risk the long journey to a foreign land and the certainty of hard work in the primitive conditions of pioneer life, devoid of all the interests and opportunities that make even the rural districts of western Europe attractive places to live in by comparison. Anything drearier than the life of the people in an African colony it would be difficult to imagine.

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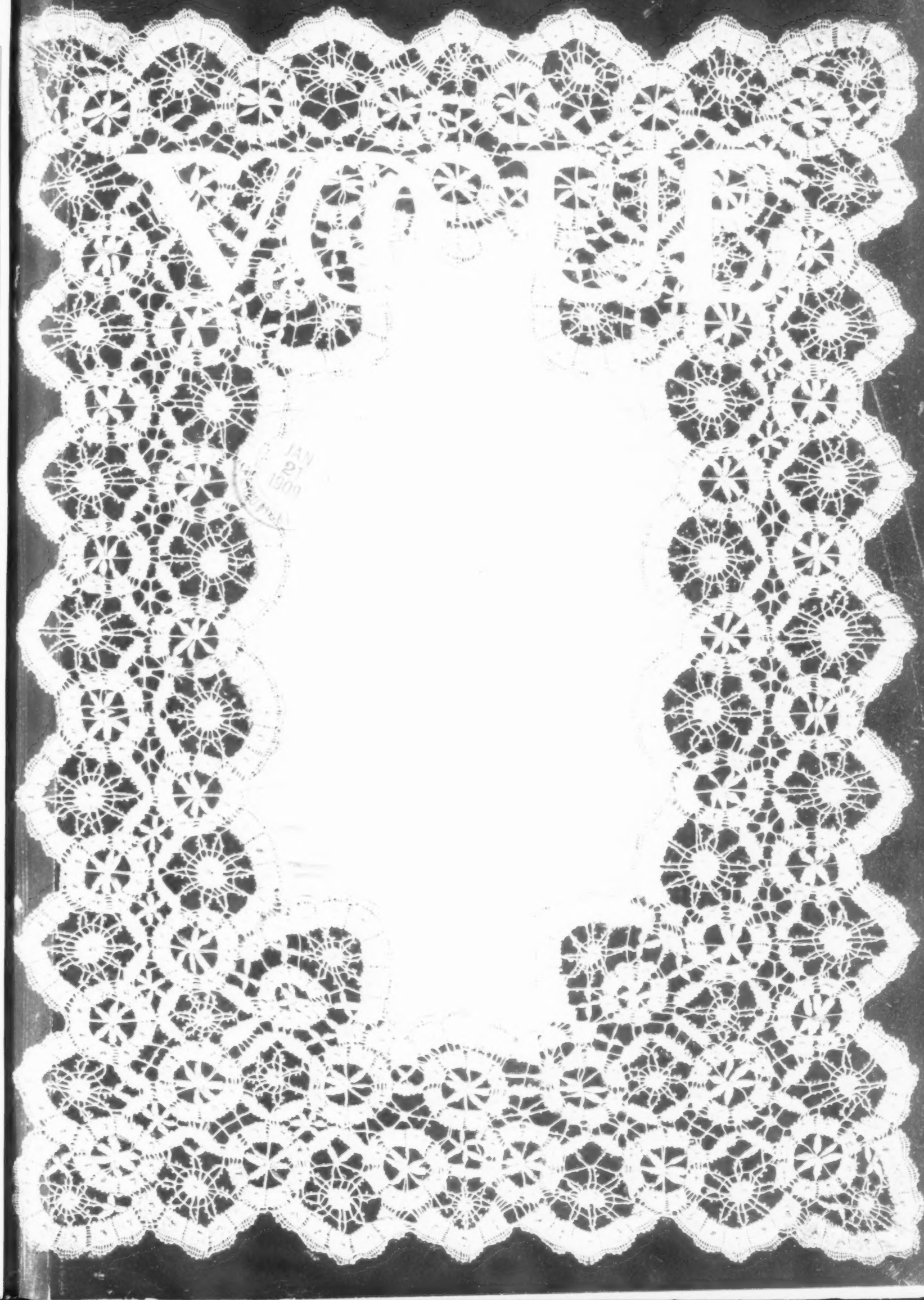

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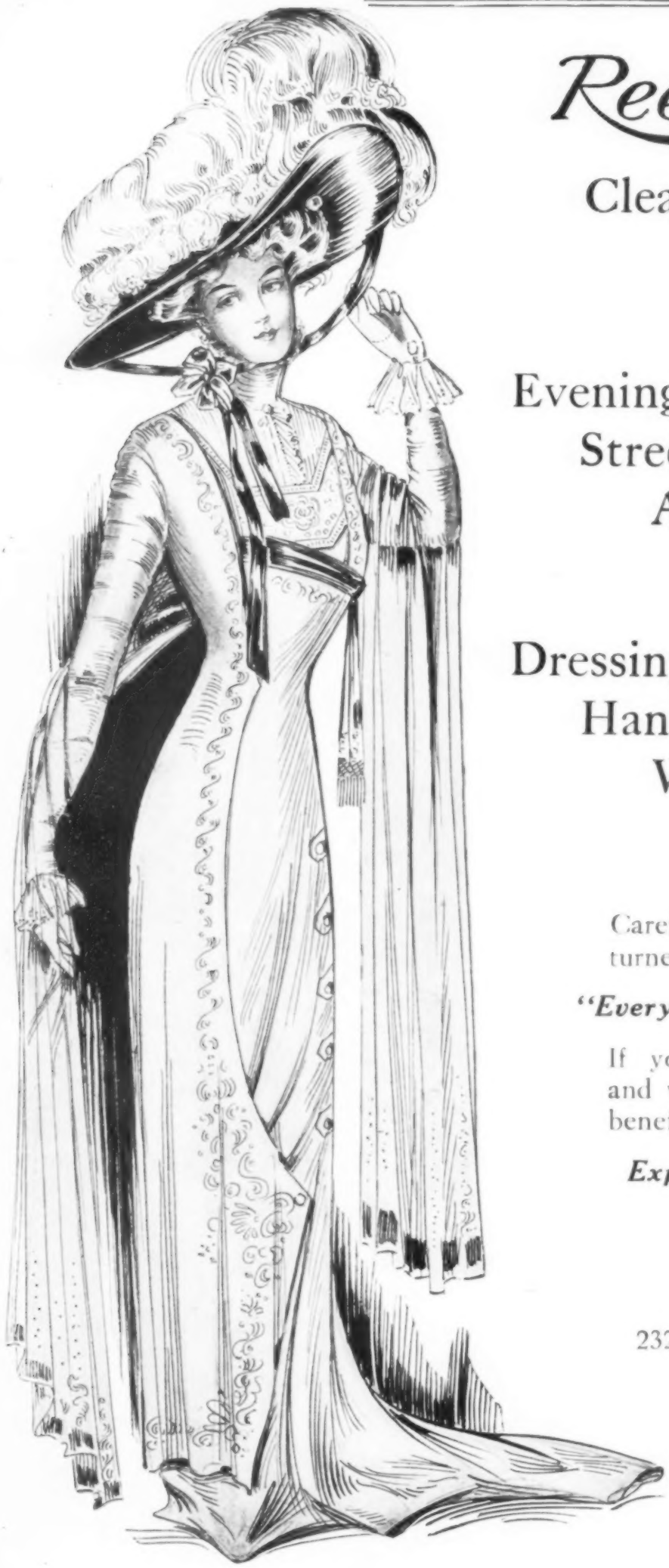

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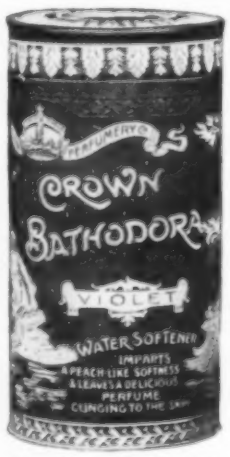

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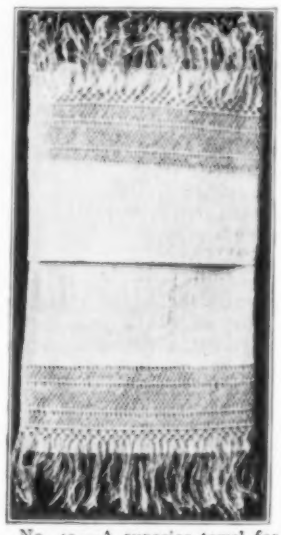

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